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Letters

Postscript to a Symposium

[N.B.: The following letter from Jean Bazaine, prominent French "middle generation" painter, arrived just as the October 15 issue went to press. It represents his contribution to the symposium on American avant-garde art.]

To the Editor:

It is difficult, in France, to make a judgment on American painting. First, because we don't know it well. And then because it is a school of painting still in its first full effervescence, a mixture of influences and nostalgias, laden with the "complexes" of adolescence. Finally, because it can only be judged in the climate, the land, the light that give it birth.

That great brew of nationalities which is America—of men whose blood has kept the memory of their birthplace and who find themselves together on a new soil, under a new sky—one can imagine nothing more favorable to the appearance of a new art. That was the case in France, to its good fortune. That can be the good fortune of America, certainly to a greater degree than any other country in the world. A Dutchman like De Kooning and a Greek like Baziotes undeniably preserve in themselves the characteristics, though transfigured, of their race.

I believe that what retards the flowering of an American art, in the first place, are the living and working conditions of artists: the severe material considerations in a society where money is so powerful, and the spiritual difficulties which result from the pace of American life. This pace sweeps the young artists along in spite of themselves, forces them to "burn up the highways," whereas their salvation would demand of them that they go counter to the current of civilization and that they learn to go slowly again. Which calls for a good deal of bravery.

An artist who is obliged, as so many young ones are once they reach 20, to hold an exhibition a year, forcing himself each time to do something different—that artist is lost, however gifted he may be. In America, where a man of 50 is a man who has lived his life—and sometimes, several lives—an artist can conceive only with difficulty that 50 is the age when his powers appear.

Moreover, if in the realm of painting America does not yet possess the counterpart of her great novelists, it is not only because painting is an art that develops slowly, secretly and mysteriously, but also because the novelists were doubtless the first to understand that it was not in looking toward Europe that they would find inspiration. It is not a question of shutting one's eyes to the work of the "masters," but I think that Hemingway and Faulkner hardly concern themselves with Proust or André Gide, whereas the painters allow themselves to be crushed by Cézanne (as we all do)—indeed, by Matisse and by Braque and by Picasso—or deeply affected by the international masters of abstract art (for which I pardon them less) without having had the time to draw on the strength in and around themselves to resist these influences.

What painting needs before all else is to find its own parcel of soil and sky, and, planted in its midst, well rooted, 150 pounds of man in whose heart it may slowly germinate.

American painting has for a long time been divided between two great influences, French and German. The influence of French painting has been, I must say, the more dangerous because it is the least assimilable painting imaginable, the most secret in its means,



Cover: One of our best known artists, Ben Shahn lives in Roosevelt, New Jersey. His art expresses the enigma of the human situation against the background of the American city. Besides casein paintings and drawings, Shahn has produced many murals, posters and book illustrations. He is associated with The Downtown Gallery.

ART Digest

November 1, 1953

- 5 Who's News
- 6 The Reflective Eye, by Otis Gage
- 7 Editorial: Climate—Propitious
- 9 The Whitney Annual, by Sam Feinstein
- 10 London, by William Gaunt
- 10 Letter from Germany, by Hanna Marz
- 12 Coast-to-Coast
- 15 A Profile of Léonid, by Sam Hunter
- 16 New York
- 20 57th Street
- 24 Prints
- 25 Books
- 28 Auction
- 31 Where to Show

Next Issue

A cover by William Kienbusch . . . a symposium on the validity of the human figure in art, with discussion by John Ferren, Balcomb Greene, Raphael Soyer, Alfred Russell and others . . . a commentary on Andre Malraux's "The Voices of Silence" by Otis Gage.

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Letters *continued*

as well as the most opposed to the American temperament.

As for the German influence, I think that not only American art, but the whole of American culture and society are deeply imbued with it. Expressionism and abstraction are its two poles—poles which often approach each other surprisingly.

The young American painters now want to ignore modern Europe, and this is something to rejoice over. (To go from there to asserting that the new painting here doesn't even exist is to reveal a defensive reflex that is very pardonable.) At the same time they appear to be discovering slowly that "abstraction" is not a point of departure but a hard conquest.

I must excuse myself for mentioning a personal experience that clarified a great deal for me concerning what could be the future of American painting.

Last year, when I went to Pittsburgh for the Carnegie International, I saw, for the first time, gathered together in one place, hundreds of paintings by young American artists. Most of these paintings were bursting with a violent strength which, because it was

Erastus Salisbury Field:
"Historical Monument"

as yet ill-directed, gave rise to a certain monotony. But there is no denying that there was in them, in distinction to most of the work of other countries, a quality of vitality, still rather anarchic, but of an unquestionable authenticity. They were as full of energies as a forest at springtime.

Less clear to me were the *sources* of that primitive, intense color and of those strange dimensions; but I did feel that they were not *gratuitous*. And it was only later that I understood them, as I became aware of the spaces

and color and rhythm of America through the amazing "Indian summer." All of that is beginning to come through the new painting (often unconsciously, which is all to the good), and this is the highest praise one can give to an art which is just coming into being.

If it is not yet a "power in the world," that is because it has not yet found its proper rhythm and form. Little by little it has given up looking for them in our forms or by means of our sensibility which, because they were without real roots in America, have never served as more than a veneer. A great step has been taken; I would wish that American painting now go beyond the premature abstraction or expressionism which are such dangerous temptations for any painter, and that it drink at its own wellsprings.

And let us leave to the generals—who have nothing better to offer—the obsession with "force" and with being a "power in the world": a painting is not a jet plane. It is, if anything, a jab to the heart rather than a punch in the stomach. Let's leave to the generals the "avant garde" strategy, too. Cézanne never sought to be a power in the world or an avant-garde painter. He *sought himself*, by means of certain chosen forms. Humbly. Proudly. All the rest was given to him in the course of time.

JEAN BAZAINE
Paris, France

Very Model of a Modern Monument

To the Editor:

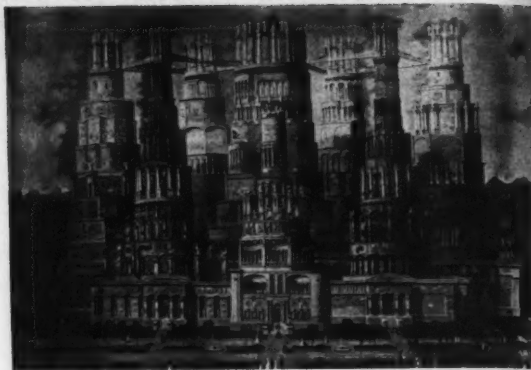
Your editorial in the October 1 issue of ART DIGEST, concerning the proposed historical monument for Georgia, was of particular interest to us here as we are the proud possessors of an earlier plan and painting of such a monument.

Enclosed is a photograph of an early photo-engraving of the painting planned by Erastus Salisbury Field and painted prior to 1889. [See illustration.] Later two additional towers were added, one at either end of the structure. His petition to Congress for construction of this "edifice" in Washington was turned down. Then they built the Pentagon! The complete description of the various bas-reliefs and towers indicate that he felt it would be of vast educational value and a continuing source of inspiration, particularly as one could visit from tower to tower in steam cars over the bridges. Norman Bel Geddes Futurama at the last New York World's Fair was nothing in comparison.

FREDERICK B. ROBINSON, director
Springfield Museum of Fine Arts
Springfield, Mass.

P.S. I have already sent a similar photo and other data to the chairman of the Georgia Committee. No answer yet.

Art Digest





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Fraud Warning

To the Editor:

About September 1, 1953, an individual representing himself to be Ward Robinson, professor of art history, University of Illinois, introduced himself to Dean Joseph Davis, Amarillo College, Amarillo, Texas, as a professor of art history on sabbatical leave from the University of Illinois. The end result was that he cashed a rather sizeable check after obtaining Dean Davis' endorsement. The check was promptly returned "No account" or "Unknown." There is no such person connected with the art department of the University of Illinois.

Pertinent information concerning this individual is listed below:

Height: About 5'4".

Weight: 150 to 160 lbs.

Age: Approximately 50 years.

Complexion: Tanned at the time, but judged to be ruddy.

Face: Oval-to-round, plump.

Lips: Medium thick.

Nose: Bulbous, but not large.

Eyes: Light brown, tended to bulge as he talked to you.

Eyebrows: Very thick, very black.

Hair: Grey to whitish; thinning.

Arms and hands: Rather hairy.

Education: Said he obtained his education at the Beaux Arts, in Paris.

JOSEPH E. EWERS
Security Office
University of Illinois
Urbana, Illinois

For Joseph Read John

To the Editor:

In reading the published review of the Frankenstein book [ART DIGEST, Oct. 1], I was disturbed to find . . . that Peto was referred to as Joseph F. instead of John F. Can this correction be made in the next issue—that is, the name listed as erratum?

EDITH GREGOR HALPERT, director
The Downtown Gallery
New York, N. Y.

All Steamed Up

To the Editor:

I thought I was getting an art magazine, but the covers of September and October look like a boiler worker's work. How bad can they get?

H. D. POHL
San Antonio, Texas

Who's News

Acting director since last May, **Lamont Moore** has been appointed director of the Yale Art Gallery in New Haven, Conn. With the gallery since 1948 as associate director and administrator, Moore succeeds John Marshall Phillips who died earlier this year. Before coming to Yale he was curator of education at the National Art Gallery in Washington and also served as assistant director of the American Academy in Rome.

William S. Lieberman has been appointed curator of prints at the Museum of Modern Art in New York. Formerly he was associate curator in the print department at the museum. His appointment coincides with the publication of his book, "Jacques Villon, His Graphic Art," which was prepared for the recent exhibition of Villon prints at the museum.

The Chicago Society of Artists has elected **Salvatore Aucello** as its president for the 1953-54 term of office.

In the Pennsylvania Academy of Fine Arts' 51st annual of watercolors, prints and drawings **Dong Kingman**, Brooklyn, N. Y., was awarded the Philadelphia watercolor prize; **Francis Chapin**, Chicago, the Dana watercolor medal, with **Barbara Aubin**, Chicago, honorable mention; **Rita Wolpe Barnett**, Philadelphia, the Dawson memorial medal, with **Harry Dunn**, West Chester, Pa., honorable mention; **Ernest Freed**, Peoria, Ill., the Alice McFadden Eyre medal with **Leonard Edmondson**, Pasadena, Calif., and **B. M. Jackson**, Champaign, Ill., both honorable mentions, and **Antonio Frascini**, New York, the Pennell memorial medal.

Paintings by **Kenneth Callahan**, **Robert Feasley** and **Richard Frisch**, and a sculpture by **Ray F. Jensen** were purchased

by the Seattle Art Museum out of the 39th annual exhibition of Northwest artists which will be on exhibition at the museum through November 8. A museum committee selected the purchased works from those recommended by the jury. The show includes 151 works, 15 of which are sculptures.

The San Francisco Art Association's prizes of \$100 and \$50 were awarded to **Irene Lagorio** and **Karl Kasten** for their work submitted to the association's 17th annual watercolor exhibition. Two Artists' Council prizes of \$75 were awarded to **Alexander Nepote** and **William Dole**. Jurors were **Dorr Bothwell**, **Ralph Du Casse**, **Elmer Bischoff**, **Squire Knowles** and **Otis Oldfield**.

The 16th medal of honor of the National Sculpture Society has been awarded to Public Works Commissioner **Frederick H. Zurmuhlen** of New York for his "vision and achievements in the cause of reintegrating sculpture and mural painting with civic architecture of today."

Glenn Chamberlain has been appointed sculpture instructor for this year at the Cranbrook Academy of Art. He is associated with the Sculpture Center in New York City.

While **Grandma Moses** was in New York last month to participate in The Herald Tribune Forum, she took the opportunity to present her latest painting, "The Battle of Lexington," to the Daughters of the American Revolution. It was the first time that Grandma Moses, chipper at 93, had been to New York since 1939. (She lives at Eagle Bridge, N. Y.)

The Louisiana Historical Society has commissioned sculptor **Carl Cramer** to

[continued on page 24]

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The Reflective Eye by Otis Gage

Where Do You Stand?

Critics, like everyone else, have to eat, and we of the staff of this magazine often have lunch together in the gloomy bar below the office. Contrary to what one might think, we don't eat each other nor yet do we eat in silence. We are friends and men of words, and as we down our hamburgers the words fly as thick and fast as the ketchup.

Only rarely do we talk about the ball game. The persistent theme is art—the exhibitions, the ideas, the personalities. Why not? We seem never to reach the end. We alternately enjoy and exasperate each other. Fitzsimmons brings his philosophical insights to the defense of neo-plasticism. Feinstein's enthusiasms run to a strong brand of expressionism. Geist is, in the words of one of the staff, a "conservative radical." Dore Ashton has a classical, scholarly point of view, and Crehan is always in search of an "experience" and usually finds it in the work of the abstract-expressionists. Belle Krasne, the editor, tries to keep a historical perspective and succeeds pretty well, while Margaret Breuning (who eats in a secret place) has the gift of finding the element of beauty wherever she looks. As for O. G., I'm ready to defend anything, old or new, in or out of fashion, on the one condition that I can hear its voice; this may be the result of spending the last few months reading Malraux.

A visitor is occasionally present at these gatherings, and the other day a painter dropped in, a member of the New York school. After listening to our talk for a while, he burst out with, "But where does your magazine stand? You have no policy!" His point was that we should be for or against the new painting, for or against conservatism; that democracy is an impossible conception in the arts, and that catholicity of taste is, in the end, no taste.

• Well, we'd heard this before. But much as we disagree in our personal tastes, we are agreed on one thing: that a magazine that plunks for one kind of artistic expression makes very dull reading; in fact, there is no need to read it at all since its attitude becomes known in a very short time. And, strong as our predilections are, we are agreed that the function of an art magazine is not evangelical. We think a magazine is a place for the meeting and crossing of ideas.

It is natural and proper that a painter have strong feelings about what he is doing. We appreciate that because most of us happen to be artists too. But a magazine is not a work of art, it is a theater of ideas. Any point of view that can be expressed intelligently and interestingly should get a hearing in it.

We believe that there is only one stand to take: we trust the exercise of the intelligence, always alert to all qualities, all modes, all old excellences and all new possibilities.

• The responsibility for maintaining this difficult stand is largely editorial.

And here we can only rely on the editor to use writers in such a way as best to express the living situation in art. Debut exhibitions are impossible to gauge in advance; this is the realm of fatality. But where control is possible (and although a dissident opinion, intelligently defended, has a real value) wisdom seems to lie in sending a critic to see an exhibition with which he is likely to have a sympathy: we prefer love-poems to diatribes.

• Contrary to all intentions, the magazine sometimes appears to be slanted. There are reasons for this: a fortnight's events may unexpectedly take on a similar look, or again, the accidents of publishing may momentarily throw a certain type of artistic expression into relief. With the best will in the world, there seems to be no way of eliminating a drift in one direction of an editor's taste; the whole area of art is nothing if not human. It would be foolish, however, to deny the fact of a historical drift. In any event, the ideal remains, in spite of accident, contingency and drift, of a journal that can give an intelligent version of everything of value that happens in the world of art.

After all, if a magazine can publish an enthusiastic critique of a realist as well as an enthusiastic discussion of a non-figurative painter, it is only doing on another level what a modern artist does when he admires a Tanagra figurine on the one hand and a Belgian Congo mask on the other: he is responding to the human voice that speaks from both. This situation is not described adequately by the terms democracy, eclecticism and catholicity of taste.

• The alternative to a magazine that reflects the whole situation is the magazine of a clique, of a *chapelle*. In such a publication we are faced with the monolithic attitude of a cultural Maginot Line. Its writers hold their jobs by virtue of their subservience to an established policy. It seems to be committed to "selling" a certain kind of art. It becomes a mutual admiration society, and if the members of its circle find solace in its pages, everyone else finds only monotony.

There is in Paris a magazine devoted to promulgating one school of modernism. It sometimes discusses other schools of art, but always with the same to-be-expected dissatisfaction. As a friend of mine recently wrote from Paris, "A reviewer for [this magazine] is like a eunuch trying to judge love-making."

• A narrowing down of the view of a magazine indeed amounts to an emasculation. Just as a man is attracted to women—not because he's democratic and not because he's a philanderer—but because Woman moves him, so is a magazine interested in this and in that kind of painting because it is devoted to the idea of art.

Climate—Propitious

By definition, a chauvinist is a man who says "My country, right or wrong." An inverse chauvinist, however, is a man who adjusts his smoke-colored glasses and says "My country—wrong." Looking about America, the latter sees nothing but vulgarity, materialism, insensitivity, tarnished gilt and tinsel. He sees this country as a vast Gomorrah extending from Broadway and Times Square to Hollywood and Vine. He thinks Americans are capable of building more efficient mouse-traps, bigger TV sets, flashier Cadillacs, but are incapable of producing, enjoying or supporting a culture. His chronic complaint is that the "climate" here is bad. Ask him where it's good and he'll talk about France, or 16th-century Florence, or Periclean Greece.

The issue is whether our culture can be measured by the standards of somebody else's. When Louis Kronenberger says in the autumn number of *The American Scholar*, that America has no culture, "culture—in the old-fashioned, well-rounded sense," what he means is that he doesn't like the culture that America *has*. Driven to it, he might even confess that he would think more of Americans if they could develop, say, a French culture or an Oriental one.

There is, of course, no law against Americans preferring other climates and other cultures; nor is there, fortunately, a law preventing Americans from adopting others. Today, as always, Americans can pack up their resentments against the U. S., stow them away and leave the country. They live in Paris, Rome, Venice and in other foreign cities because they find the atmosphere elsewhere more congenial than it is here. To me this is not an indictment of American culture; I find it, rather, a matter of personal taste.

But there are also a great many people living integrally in this country yet having a great admiration for traditions which are not their own. We've known authors to visit foreign countries and to write sympathetically about them on their return to America—Ernest Hemingway, Edmund Wilson, Gertrude Stein, Henry Adams. We have painters and sculptors who have lived in Paris and who have returned to America with a little of Paris left in their hearts—Alexander Calder, Stuart Davis, Abraham Rattner. These Americans have been able to appreciate and understand foreign cultures without feeling the compulsion or desire to recreate here a facsimile of some other atmosphere.

Critics of our culture find it lacking in tradition, continuity, and what Kronenberger calls a "sense of bone

structure." In our culture they find a fragmentation, a lack of integration among the arts, a separation between the arts and daily life.

And they are right. Ours is a disparate culture because of the nature of the situation. The U. S. is big, sprawling; its cities are scattered across its 3,000-mile breadth. A nation for 177 years, it is still in a pioneering stage of growth. Towns crop up overnight; cities spill out into suburbs; new roads snake across the map; tunnels are blasted and dams are built. It has been a huge labor; the monuments of culture are few and far between.

But if we have few monuments to boast, we have two qualities which are the envy of the old world: youth and vitality. And these in great abundance. We are, as a visiting Italian sculptor told me last week, a receptive, adaptable and alive people. We have an insatiable curiosity; we are willing to look at anything; we are eager to know everything. And he liked us for these qualities which he said he could find in no European people. The Europeans, he thought, did things out of tradition; the Americans, out of necessity. Tradition is the pressure of the past; necessity is the pressure of the moment—and our moment is still bright in our eyes. The fact that we haven't a tradition does not mean that we haven't a culture; it only means that we have nothing to hold us back, nothing like a well-defined European tradition which leaves little room for the radical departure or the experiment. Having nothing to fall back on, we are really compelled to cast about, to test and savor, until we develop something that is, out of necessity, ours.

Beside the Italian sculptor, other Europeans—Lipchitz, Albers, Léonid, Tanguy, Hofmann, Duchamp—have found a propitious climate in this country. Today American literature has a world-wide audience; and during the past 10 years our art has taken a surge that is internationally acknowledged. This catalogue of achievements may not add up to culture as Mr. Kronenberger sees it, but it is something for him to think about as he nurses his "old-fashioned."

In America, not only do we adopt all peoples, but we inherit all traditions. Our museums are crowded with the most diverse creations of man. Our view is unhampered by the dense growth of the past. We are in the process of transforming an ancient heritage by means of a new spirit. Far from being without a culture, we already have the beginnings of a culture that is international.—B. K.

Paul Mommer: "Studio Interior"





Lee Gatch: "April Gothic"

Whitney Annual: Not the Same Show *by Sam Feinstein*

The current Whitney Museum annual, which remains on view through December 6, is more a sample show-case than a show. It is a neat show-case, seldom gaudy, giving a dispassionate estimate of various viewpoints in American painting today. But because the Whitney seems to have no viewpoint of its own, its exercise of objectivity has only flattened the flavor which Whitney exhibitions usually have.

The museum's catalogue speaks of "giving precedence to significant tendencies to truly reflect these changes which have made this an exciting and vital period in American art." But can one reflect changes without reflecting upon them, without making evaluations or having convictions? The Whitney has tried it here. It displays its pictures as a housepainter might show swatches of the latest colors: its air is professional but somewhat aloof.

One-hundred-and-fifty-one artists were invited to participate in this show. Each was asked to choose his own favorite canvas for exhibition. So catholic an approach by the museum would indicate equal acceptance of every premise. One would expect, then, that each painting would be given an equal opportunity to function effectively; and the hanging of each would then become at once a matter of display and interpretation. Here the Whitney let-down occurs.

Some paintings are like roadmaps: they can be looked at anywhere and patiently followed from point to point

without reference to the map surface as a whole. Others can be understood only as total images and their relationship to surrounding paintings is important. Some of the outstanding artists whose works reflect today's "significant tendencies" are total-image painters, and in this show the work of too many of them is hung so as to minimize its impact. Jackson Pollock is cornered, Robert Motherwell is muffled, James Brooks' *K-1953* and Franz Kline's *Painting* are juxtaposed so as to cancel each other out. George McNeil's work is placed unfortunately next to a suave canvas by Lucille Blanch. Hans Hofmann's saturated impasto hangs beside Hazard Durfee's delicate *Shore Flowers III* in a relationship as harmonious as that of cat and mouse—Hofmann's being a very muscular tomcat called *Red Flight*.

There are, of course, happier situations. Adolph Gottlieb's *Sea and Tide* and Conrad Marca-Relli's *The Square* carry their wall spaces through simple contrasting forms. Philip Guston's *Painting 1953* glows with a quiet beauty; Richard Pousette-Dart's *No. 1—1952* radiates a stained-glass brilliance. Lee Gatch, Karl Knaths and Bernard Arnest combine intellect and intuition in their pictorial expression, as does Walter Plate in his handsome *Seascape* in deep reds, browns and blue. Handsome, too, are Jimmy Ernst's *Almost Silence*, in black on gray-black, and Paul Mommer's *White Interior*.

Most of the well-known artists who

were represented in last year's show are here again. While their works are mature and competent, many of them could be just as well replaced by other artists whose styles range between the exhibition's extremes of magic realism and pure abstraction.

Inevitably, in such a cross-section, questions arise as to the validity of the differing expressions. Can faces or figures in themselves convey something profound? In Ben Shahn's ironic but thin *Cybernetics* and in Paul Cadmus' meticulous *The Nap* where does illustration stop and painting begin? Can the Freudian symbol in the Cadmus painting—a pink bulge of a pillow embraced by the sleeping young man—provoke more than an initial response? Is it as rich a painting as the de Kooning *Woman*, where the entire canvas becomes a symbol? (De Kooning's painting looks fine here, by the way; by herself this woman is more effective than she was as one of a crowd of females in the Janis show last season. One wonders if the artist's severest critics on that occasion were as much disturbed by *Woman* as by women.)

As I was leaving the Whitney exhibition I overheard a slightly tipsy gentleman replying to the question of whether he preferred this annual to last year's. He answered quickly, "Issa shame show."

The Whitney, of course, is not a shame show. It is not the same show as last year's either. It simply lacks its predecessor's steam.

London by William Gaunt

The Industrial Scene

Few painters have been attracted by the industrial landscape of Britain, the almost continuous Midland belt of mills, furnaces, smoking factory chimneys, slag heaps, chemical poisoned waterways, and grime laden rows of bleak little houses. Turner, it is true, accepted the Age of Steam as romantic material and painted a view of infernal splendor on the outskirts of Birmingham, but artists since seem to have shared the aversion of the social idealist, and L. S. Lowry, today, is almost alone in the evident love with which he depicts the face of Lancashire.

He is a prolific worker and in recent years his pictures have been frequently seen in one-man shows and anthologies of contemporary British painting, but his latest exhibition, just held at the Lefèvre Gallery in London, has gone further towards establishing him as a modern "little master" and has also produced some interesting details as to his method of work.

By day he takes long, solitary walks in the industrial zone which is also his home, among the patches of waterland, the glooming factories, the teeming human life. He does not work from "nature," but observes, takes notes, and then paints in his studio far into the night. In a sense he is a primitive, who looks with a naïvely admiring and indiscriminating eye at the scene before him and paints every detail in the same clear-cut fashion. The element of wonder he brings to his task enables him

to turn Ashton-under-Lyne into an industrial fairy tale. His mills are not so much "dark, satanic," as like the architecture of a medieval city in an illuminated manuscript. His figures are a simplified pattern of provincial life.

The only variation of scene Lowry allows himself is that of seashore, in pictures conceived in a somewhat lighter key than his townscapes, where the same city types, however, apparently on holiday, seem to contemplate with surprise an unfamiliar element and a horizon unbroken by the chimney stack. Criticism points to some monotony of gesture and movement in his spindle-legged throngs of people, but he is full of resource in composition and his candid outlook hardly ever fails to grip the attention.

Early Sunday Painter

A recent "discovery" is the work of a British "Sunday painter" whose watercolors have just been exhibited at the Wilton Gallery in London—one Charles Toplis, of whom, personally, next to nothing seems to be known. We have his dates (1780-1851) but no information about his life; only the pictures remain, but these have that rare quality of "strangeness" that occasionally distinguishes the untutored amateur and that clearly separates them from the accomplished minor productions that are dredged at intervals out of the ocean of "early English watercolor."

There are examples of pure landscape, of trees represented in masses and tufts

that recall, in their quasi-abstract convention, the work of some British moderns, John Nash, for example. There is one curious picture of a railway cutting and tunnel, which reminds us how often the esthetically naïve have been attracted by the locomotive with interesting results. Other works are town and village scenes in which the precision of detail is not merely informative but has acquired a somewhat eerie value of its own.

One street scene, for instance, with its sharply ruled walls and doorways, its uncompromisingly rutted road and deeply etched paving stones, its motionless gossips in early 19th-century dress, is quite dream-like in effect—the work, one might almost say, of a village Fuseli.

They are so unprofessionally complete, however, that comparisons may become misleading.

L. S. Lowry: "Ashton-under-Lyne"



Letter from Germany by Hanna Marz

Darmstadt, well-known as a cultural center since the beginning of the "Jugendstil" period, formerly held an annual exhibition of local artists' work, but this season the event took on addi-

tional importance with the first showing in Germany of the oeuvre of Ossipe Zadkine, the sculptor who has been living in Paris since 1909. Together with his most important pieces, such as the

bronze *Orpheus* (1949), *Christ* (wood, 1939-40), *Homo Sapiens* (wood, 1937), and *La Ville Destruite* (the six-foot statue recently installed in Rotterdam, Holland), Zadkine also showed 42 sculptures, 30 drawings and gouaches and the series of 28 drawings of *The Works of Hercules*.

In comparison with artists of other countries, it is astonishing to realize how far from experimentation most of the German artists are today. Usually they prefer a mixture of the figurative and the abstract. There was perhaps one exception in the Darmstadt show: the work of Bernard Schultze of Frankfurt. His paintings are mostly personal reflections and they have an expressionistic vitality. One term characterizes his style best—"abstract-expressionism," a term that also describes the direction in which quite a few of the younger artists in America and Paris are working.

Among the painters at Darmstadt, Otto Ritschl from Wiesbaden was represented with five abstract compositions dating from 1948 to 1953. An unnatural inclination toward coldness and dryness in color gives his work a scientific character. Between his abstract forms (which give the impression that he forces himself to an almost mathematical formula instead of following his intuition) are black lines in static relation to the forms, Ritschl apparently is searching for a kind of construc-

Bernard Schultze: "Composition III"



Letter from Germany continued

ivist solution. Today he seems to be more a philosopher than a painter.

• During the festival weeks of September, Berlin's Gallery Schueler had a one-man show of Fritz Winter's work of last year, oils on canvas and smaller oil paintings on paper, while at the same time another exhibition of his was staged in the Kunsthalle Museum in Mannheim. There's no doubt that Winter can work with the "abstract language" that he learned at the Bauhaus. His good compositions shows a brilliant technique. But a large canvas does not suit him well—his line takes on a Hartung-like rhythm, though it is less dynamic than Hartung's. Behind the lattice-like forms, Winter's glowing colors, which illuminate the background of the pictures, do not have the rich strength of colors in his 1949-50 works.

The Academy of Fine Arts recently showed the pictures of 75-year-old Karl Hofer, who is still its director. Hofer, who has been on the Berlin scene since 1913, continues to paint the elements of nature, and even today he combines a hardness of formal expression with almost brutal colors.

Juro Kubicek, the first German artist to be invited to teach in the U. S. after 1945, showed his effective collages at the Gallery Gerd Rosen. Besides painting, Kubicek operates a workshop in the U. S. Information Center of Berlin.

• In Munich, where there is always some art activity, "The Great Art Exhibition, 1953" was held in September with various art groups from the Bavarian capital participating, as well as artists who live elsewhere in Western Germany.

Chinese-born Zao Wou-Ki recently exhibited watercolors, drawings and graphic work at the Gallery Otto Stangl. His sensitive, transparent perceptions of dreamy landscapes, which remind one of the paintings of Klee's middle period, were a big success in Munich.

Guenther Franke's widely known Munich gallery exhibited the new watercolors of 86-year-old Emil Nolde, who continues to paint beautiful pictures.

• The School for Design at Ulm, under the direction of Max Bill, is still under construction, but the first group of students have started to work there.

• H. A. P. Grieshaber of Reutlingen, a woodcutter who has found his own strongly marked style in the tradition of E. L. Kirchner, had a one-man show of 46 woodcuts at the Frankfurter Kunstkabinett in Frankfurt. Grieshaber prefers bucolic themes, the figurative arrangements mixed with ornamental elements. He works mostly in varied blacks with notes of light blue, orange, and brown. His German and Arabic landscapes are filled with the psychic feeling of those countries, and though his work does not always express what he wants it to, it is always sincere and sympathetic.

Avant-garde artists from Paris and other countries (Zanartu, Riopelle, Matta, Ubac, Tajiri, Gear, etc.) have been exhibited at the Zimmergalerie Franck, which has just held a show of work by Karl Otto Goetz of Frankfurt. Formerly

known as a surrealist, Goetz has found his way in the direction of abstract expressionism. His automatically written black curves on a white ground, occasionally marked with a light purple or pale pink, open aspects of an imaginative world in which one finds a "direct" expression of the monologue between the painter and the picture.

The Kunstverein Frankfurt recently held a one-man show of the work of Ernst Wilhelm Nay, a pupil of Karl Hofer at the Academy of Art in Berlin in the '20s. Nay has also lived and worked in France, Italy and Norway, where he was the guest of Edvard Munch during 1937-38.

In the early '30s, Nay's painting was primarily surrealist with an abstract influence, but beginning in 1934 he turned toward more realistic expression and in the following two years he developed his own personal style. This period was the beginning of a sequence in which a strong orange dominates, supported by a little yellow, black and dark gray-greens. His most impressive works are still of the "Lofoten-time" (1937-38); these show a close relation to E. L. Kirchner, but become more and more free of that influence. Each painting, in those days, evinced huge vitality in rhythm and expression. Mountains, figures, boats, the sea—he created everything with an ecstasy.

After the interruption of the war, Nay began to combine his spontaneous figurative element with abstract elements in a style similar to Masson's. During that period, he did delicate gouaches in magnificent colors, but also larger paintings of mythological themes. In 1948, he changed again, visibly influenced by Juan Gris, and arrived at the use of a geometric language and a palette of pure colors. Since 1951 he has changed toward a more lively expression again. Now, besides brutal reds, blues and greens, he whirls thinner and stronger black lines over his canvases, in a style somewhat related to the early Kandinsky, but with neither the same fantasy nor the same force.

• In Düsseldorf on the lower Rhine the annual "Neue Rheinische Sezession" has presented the work of Georg Meistermann, Joseph Fassbender and Hann Trier, along with a few lithographs of Hans Hartung. The general styles which dominated this show stem from Miró, Klee, Hartung and late cubism.

• Continuing a project begun in 1951, the Kestner Society of Hannover, together with the museums in Essen, Frankfurt, Hamburg, Cologne, Mannheim and Munich, has organized "Colored Graphics II," a competition that attracted the works of 297 artists; of these, 117 items, representing 72 artists, were selected by a jury. This year the 60-year-old Rolf Nesch, who lives in Norway, submitted two metal-graphics, whose technique and whole conception dominated the group show.

• Ferdinand Moeller, formerly of Berlin, now has a gallery in Cologne, where he has shown the three painters of the "Brücke"—Ernst Ludwig Kirchner, Erich Heckel and Max Pechstein—on the occasion of the 70th birthday of

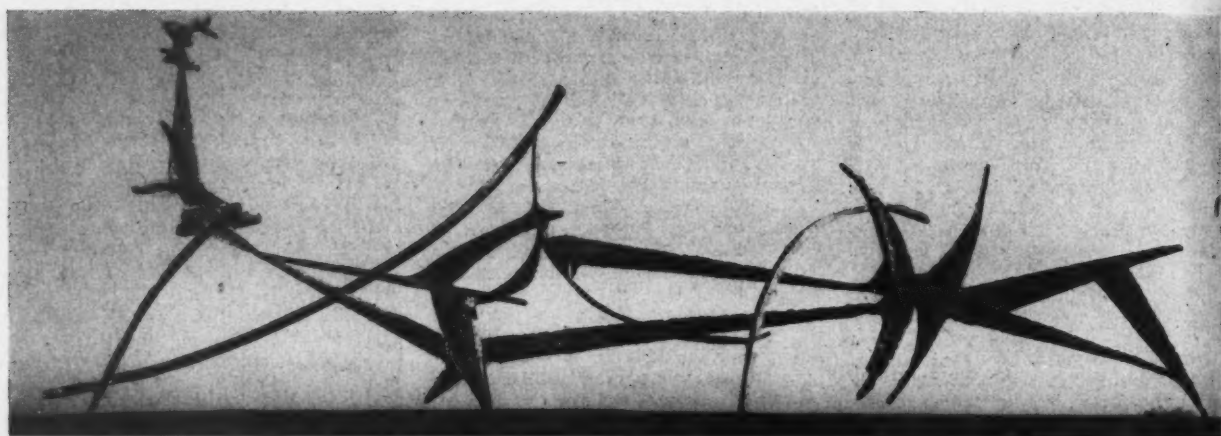


E. L. Kirchner: "Portrait of Erich Heckel"

Heckel. Here the large oil portrait of Kirchner painted by Heckel made the strongest impression, as did Heckel's portrait by Kirchner.

The Landesmuseum in Münster has also shown an exhibition commemorating Erich Heckel's birthday. Excellently organized, it included work from his three main periods.

Coast-to-Coast



Bernard Rosenthal: "Reclining Woman"

LOS ANGELES by Frederick S. Wight

In the studio of Bernard Rosenthal, a sculptor who works in welded bronze, several years' accomplishment is being assembled and packed for a New York showing. It is five years since Rosenthal began to work in his chosen material and technique. Earlier pieces, although open and space-containing, were cast. Then he mastered welding, to have the whole process in his hands—an equivalent to direct carving. The resulting weldings show a definite progression in style. The sculptor has moved from an airy expressionism—the bronze congealed in gobbets—to the freedom of his present clean abstract manner. One can see that the subtle moment of change was reached a year ago. This year, then, has been an amazingly productive period.

These gleaming inventions are so well organized that one hardly notices their complexity. A synthesis of rods and planes somehow adds up to a personality. The figures are usually erect and alert, like the *Moses*, although Rosenthal has also experimented with the reclining figure. There is something bird-like about these images; they resemble those skeletons of birds, with long feathers still intact, which arrest the

finder, who wonders at the delicate mechanism. Like birds on a mountain-side high above Malibu Beach, these sculptures are assembling for their migration. Sculptors like to see (or photograph) their work against a vast expanse, doubtless for the sense of architectural scale, and Rosenthal has the available space of a mountain or the Pacific.

Rosenthal is well known—too well known he feels—for his success in working with architects. The designers of schools, department stores and office buildings have made use of his work, either as fountains or in trellis-like fantasies which soar along the face of a bare wall. These collaborations have worked well, but what is interesting here is the stage of this relationship between architect and sculptor. Rosenthal is not an artist suddenly giddy at finding fulfillment (and support) in architectural projects. An old hand at these joint undertakings, he is wary of the compromises that are so often involved. Increasingly he cherishes the independence of a work of art which exists for itself on its own terms, free of context.

This is another way of saying that Rosenthal's sculpture is growing less

decorative as it grows more important. Good architectural sculpture that transcends mere decoration and yet works with the building is a rare thing. So are buildings which deserve it. The marriage of important buildings and important sculpture is not a daily occurrence. How often buildings appear uncritically adequate in a modern vocabulary if they are undecorated, like business men without their women. But the choice of decoration gives the buildings away, and shows them up for what they are, just buildings-about-town.

• Deeper in Los Angeles another sculptor, Pegot Waring, works in terms of stone and mass. She is at her best with stylized images of animals—ranging from hippopotamus, bull and ape to spider and fly—capturing their dignity or characteristic motion. Liking to work large, producing outdoor sculpture, whether for architecture or that architecture of landscape (when it is well done) called a garden, she has to wrestle with the economic threat of weight and immobility. Granite has so few invitations to step out.

So Pegot Waring is making an experiment. Recognizing the fact that showing

Pegot Waring: "Bull"



large sculpture in a commercial gallery is too often an altruistic foible, she has chosen a likely locality and is combining home, gallery, and studio (for students) in one composition. And how are these ingredients combined? By means of a garden which is an outdoor gallery, organized space surrounding a sculpture, designed by Garrett Eckbo (Eckbo, Royston and Williams). This garden is just completed, so nothing is growing in it, a lack which the climate guarantees to make good in a month.

Eckbo has taken redwood planks and set them edgewise in geometric patterns. The triangles so made are filled

flush with gray stone or gravel, except for the irregular parterres which surround a pedestal and carving. Interlocking courts on three levels are surrounded by walls of vertical lath. One solid angle of wall supports Pegot Waring's large 600-pound *Bat* in black Belgian marble.

The place is waiting to be photographed until ivy, bamboo and other flora spring from the ground and complete it, but the difficulty is that the *Bull* has just been sold and will be gone before then. Altogether this outdoor gallery is something to watch. Pegot Waring has frankly admitted the immobility of rock and is giving the col-

lector an opportunity to come to the mountain.

• Keith Finch is showing at the Landau Galleries — until November 14 — large paintings of considerable impact and power. Self-taught, he ranges from an expressionist naturalism to skeletal symbolic figures that recall Tamayo. . . . A brand new gallery has opened in Beverly Boulevard, the Lucy Baynes Gallery. The initial showing was the work of Giglio Dante, well-remembered Boston artist, who is outgrowing his romantic Cantu-like horses and doing solid handsome abstractions.

CHICAGO by Allen S. Weller

Karl Priebe of Milwaukee is showing recent watercolor paintings and drawings at the Newman Brown Gallery, until November 14. Some years ago the painter established a kind of subject matter, a type of mood, and a technical method which is consistent and personal, and one feels that few artists today are realizing their potentialities more happily and completely.

Priebe's iconography confines itself largely to slender, delicate, large-eyed Negro figures and to a great variety of birds, which he presents with a tenderness and humor not lacking in certain poignant and even profound overtones. There is no strain or effort, hardly any emphasis, in these simple and even obvious compositions, but each one is marked with sensitiveness and taste. Against the subtly shifting and varying films of color which form the curiously remote backgrounds, the thin figures (often with delicate feathery white filaments flowing out from fashionable details of costume) arrange themselves.

I am told that Priebe is a professional bird-watcher, and one can legitimately compare the penetrating interrelationships he has established between the spirit of man and bird to certain Oriental art and to that of Morris Graves. He has also watched a few other things — an occasional boar or tapir, an occasional still-life arrangement — but never emerges from a personal world of visionary and romantic dimensions.

• There is no doubt that in Hans Erni we see a great virtuoso talent of a type which is rare today in the field of the so-called fine arts. He is a figure draftsman in the grand style, an artist who has disciplined and ordered his vision of man and the world. There is an almost frightening facility in the work of this Swiss artist: frightening because its brilliance could so easily become routine and vulgarized. But there is every evidence that Erni (who still is only 44) is as much the master of his own development as he is of his technical resources, and it will be well worth watching to see where he goes from this point.

Erni's first American showing was at the Main Street Gallery in 1951; since then he has had one-man shows in New York, Philadelphia and Santa Barbara. Joseph Faulkner, his American agent,



Hans Erni: "Two Men and a Girl at a Game"

has now arranged a second large exhibition for Chicago (until November 24), and the results are invigorating.

Erni's world is active, healthy, intelligent, happy. Nude figures, classic in type, splendid in posture, concentrate upon intricate geometric problems (as in *Two Men and a Girl at a Game*), engage in vigorous but always controlled physical activities, or express the basic human relationships of love and family life. The artist works in oil and tempera. His most distinctive technical characteristic is his remarkable use of contour, which is in no sense a boundary outline, but a powerful expression of movement. It is superimposed freely and with continual shifting and repetition upon the rippling surfaces of the flesh areas, which are built up with deliberate cross-hatchings.

In a period like ours, when the so-called classical nude has almost vanished as an artistic motif, it is exciting to find it once again asserting its historic function.

It has just been learned that Erni has received the first prize in the newly organized Biennale del Mare at Rimini, and that he will devote the prize-money to furthering the interests of young Italian painters. Photographs of his two

paintings in the Rimini exhibition show a distinct change from even the very recent work now in Chicago. In them, Erni seems to be advancing towards a more social content.

• "The Poetry of Surrealism" is the title of an exhibition on view at the Frumkin Gallery until November 26. This makes no pretensions at being an historical survey, but brings together a number of interesting early works with a few more recent ones, and exploits the original qualities of the movement before it became hopelessly commercialized and the vehicle for ostentatious banalities. A number of the paintings have just emerged from private collections in France and Switzerland; several of them were included in the first surrealist exhibition in London in 1936.

A tiny painting on aluminum by Max Ernst, about 1921, sets the stage by showing a dada image which is just on the point of pulling itself together with a new sense of discipline. Five or six years later Ernst painted the moving *Forest and Bird*, a dream-like vision surprisingly monumental in spite of its diminutive size. The Magritte *Underground Fire*, with its solid but inex-

Coast-to-Coast *continued*

plicable architecture, its mysterious poached egg, and its wonderful black sea and sky, is an outstanding example of the artist's work. There are two early and good Tanguy paintings, not yet marked by the slightly routine quality which is sometimes present in recent versions of the same themes, and a magnificent recent pen-and-ink drawing of almost devilish ingenuity—like a terrifically elaborate machine which has been broken but is still working like mad. There is an excellent Matta of 1941; a serious head of a man by Miró of 10 years earlier, bold, decisive, very structural; an excellent early drawing by Wifredo Lam; a strange little wax image by Victor Brauner, encased in a glass-fronted box. The unique art of Joseph Cornell is included with two remarkable boxes, constructed around reproductions of Bronzino's portraits of

the dei' Medici children, and bewilderingly complete with maps, springs, mirrors and partitions.

- Hannah Weber-Sachs was a pupil of Kolbe, a frequent exhibitor in Berlin in the 1930's, and is now a resident of Chicago. The Art Institute is showing a group of her large pencil drawings and a few prints (until November 27). This is a style which develops out of German expressionism, big in scale, bold in design, compassionate in content. In some of the large studies of heads the pencil technique seems not quite strong enough to sustain form and meaning, but the rhythmic figures of dancers are successfully and simply realized. . . . Raymond Breinin, though he has long lived in Chicago, had not shown in a private gallery here until Charles Feingarten organized a large exhibition

which included works over a 10-year period. His vigorous narrative style is effective in religious and architectural themes, and his portraits are imposing. . . . Recent Mexican paintings by Harry Mintz, which were shown by the Adele Lawson Gallery, are tumultuous in surface movement and texture, vehement in color, and reflect a very personal response to the engrossing themes, gratifyingly free of the conscious debt to specific Mexican styles seen in so much south-of-the-border painting. . . . The Arts Club opened its season with paintings by Jean Metzinger, extending from 1914 to 1930, and 50 of the charming and witty etchings Chagall made to illustrate the fables of La Fontaine. The latter were shown in unique hand colored copies, accompanied by the stringent and as yet unpublished translations of Marianne Moore.

BOSTON *by Patrick Morgan*

Artistically, proper Boston is no longer Boston proper. The art exhibitions of the metropolitan district are rivaled by an increased number of excellent "out of town" shows. For one thing, just a year ago the Groven Cronin department store in Waltham created gallery space, "The Compass Room," where a series of first-class exhibitions have been held. The anniversary exhibition of Oriental art, including material borrowed from the best private and public collections, gave the only chance for a population of 50,000 to see locally the art it might not travel the 10 miles to Boston to see. An industrial community, Waltham, the city of watches, has no museum or gallery other than "The Compass Room."

- Cambridge, now, with the opening of three new galleries, becomes suddenly an art center of activity. It has, besides the galleries listed below, the Busch-Reisinger Museum, The Fogg Museum and the exhibition space at M.I.T.

The Behn-Moore Gallery opened in October with an introductory show of Winslow Homer. The gallery, however, does not plan to continue with the great masters, but, rather, to stress the more contemporary work in various media. Being situated below the Brattle Theater, the gallery holds unusual hours to accommodate the audience; it does not open until 11:00 in the morning, but remains open until 10:00 at night. The sculpture of Leo Amino will be shown there early in the month, to be followed by the work of the Rockpool Art Center. This New Hampshire group produces paintings, mosaics, sculpture, ceramics, jewelry and even toys and puppets.

The Cambridge Art Association is a gallery supported by dues from its artist members, whose work is shown in groups during the course of the year. As the members are from nearby, the tone of the shows is strictly regional in its best sense.

Design Research, Inc., is only two weeks old. Its opening exhibition is the Lynn Thompson collection, which includes sculpture by Noguchi and oils by Jackson Pollock, Sonia Sekula, Bradley Tomlin and Theodoros Stamos. These

are shown along with the outstanding work of contemporary designers—fabrics and furniture by Risom, Eames, Nelson, Saarinen, the Architect's Collaborative and others. Both the paintings and furnishings are for sale.

Schoenhof's Gallery is even newer; it has not yet opened. But on November 9, Schoenhof's bookstore, known to everyone here who seeks an art book or a foreign publication, will inaugurate a gallery in which one would expect to see works of art that match in quality the selection of books. The opener will be an engraver from Czechoslovakia—Helmut Krommer. He has committed the local scene, Boston and Cambridge, to paper and has also (earlier) recorded Paris, Vienna and Prague.

Paul Schuster Art Gallery, from November 2 to 23, will show the work of Leondar, his paintings, his watercolors, his drawings. Leondar has not previously shown in the East; he has exhibited often in New Mexico, where he worked in the Roswell Museum Art School.

- In the city of Boston, November provides the following in the galleries, here listed alphabetically:

Margaret Brown Gallery has opened a new room in which examples of portraits done by the gallery group are hung. This is an added feature and will not take away from the usual one-man shows. For instance, this month the gallery shows Howard Gibbs along with the opening group of portraits.

The Childs Gallery, from November 2 to 21, will again show the portraits and watercolors of Charles Hopkinson. He will, later in the season, be honored by a large retrospective at the Institute of Contemporary Art, a tribute to his long career and great personality.

Doll and Richards Gallery begins the month, November 2 to 14, by showing the watercolors of Eliot O'Hara. His books on technique are well known, as is his own technique. The subjects of this show reflect his world tour. From November 16 to 28, Lazaron, a retired Rabbi from Philadelphia who "took to painting" and to European travel, will present his work.

The Institute of Contemporary Art will concentrate, this month, on Christmas. Till the 10th, it shows the Hallmark Art Award selection of 100 American and foreign watercolors on the Christmas theme. From the 19th through the month, it will hold its fourth annual exhibition of Design for Christmas, a show of well-designed objects, available locally, appropriate for the season's gifts.

Boris Mirski Gallery, having summered in Provincetown, reopens in the city this month. The lower galleries are to be given over this year to American primitive and pre-Columbian work, or, more generally, to those arts which augment the modern esthetic. Upstairs, one-man shows shall continue. At the moment, one can see the work of Filipowski, a graduate of The Institute of Design in Chicago. Filipowski studied there under Moholy-Nagy, subsequently taught there, and more recently taught at Harvard under Gropius. He now is at M.I.T.

The Shore Studio Galleries show the work of a Dutch artist, Lodewyk Bruckman. He exhibits also at the Grand Central Galleries and has had shows in various private residences in Connecticut. This exhibition will be followed by John Whorf's. Whorf's reputation has long been established locally as a great and popular watercolorist.

The Swetsoff Gallery, following its important Nadelman exhibition, turns its attention to photography for the rest of November. Photographs by George Montgomery and by the well-known French pioneer, Atget, will be shown. Montgomery, still in his 20s, has already exhibited at the DeCordova Museum and at the Institute of Contemporary Art. His work is clear, precise, yet silvery, and at times it approaches in feeling the work of the older Atget.

The Robert C. Vose Galleries offer for three weeks, starting November 9, an exhibition of American masters of 50 years ago, when our art was strongly influenced by the German school of Munich and the French school of im-

[continued on page 32]



Léonid a profile by Sam Hunter

Last week, in a Manhattan gallery, an urbane and natty little man with an air of never having been exposed to anything in nature more elemental than a constitutional on a shady Paris boulevard, sat before a seascape he had painted and lovingly and at length expatiated on the patient life of toil of those who wrest their sustenance from the sea. "I am," he politely but firmly pointed out, "an expert

on the sea. Everything with nets, I know. Half of my life I have spent in fishing villages."

Léonid Berman (who signs his paintings Léonid to avoid confusion with his brother Eugène) was stating a fact that could be confirmed in a painting activity that for nearly 30 years has been exclusively dedicated to the life of the sea. Or more exactly, it has been devoted to those coastal regions where the grander rhythms of the sea peter out in shallows and tidelands, and where work-life is defined by the slow, measured ritual of the mussel-gatherer, the cultivator of oysters, the beachcomber. As man and artist, as one versed in the peripheral life of beach and salt marsh, Léonid is something of a paradox. Just as his almost mannered civility would scarcely suggest a taste for the primitive, so the gentle romantic flights and drifting, surreal mood of his paintings often seem independent of time, place, or any particular round of human activity. Yet, no modern artist has been more firmly grounded in locale or has shown a deeper or more exact knowledge of his preferred motif.

Léonid's enchantment with the sea dates from a trip to St. Tropez in the south of France in 1926. He has been painting marines up and down the coasts of Europe and New England ever since, with a disarming regularity and with only minor adjustments in style or mood. A master of tonal nuance and niceties of atmospheric effect, he has managed a large and varied range of subtleties within the fairly circumscribed limits of subject. His mastery of tone and his ability to endow realism with a touch of the idyllic lend his art affinities to the painting of Louis le Nain, Corot and even Vermeer. Like those masters, he can give intimate, naturalistic genre an effect of huge gravity, by some subtle alchemy of light. For Léonid, apparently, the special qualities of coastal light and a land's-end vista of some infinite reach of sea and sky act as a specially medicated atmosphere, dissolving the boundary between reality and dream. And his acute eye for the unusual adds another curious, enigmatic dimension to the otherwise sober naturalism of his paintings.

Thus he has found a pattern of vertigo in curving lines of stakes in a Normandy salt marsh; Belgian fisherman are caught working the sea from horseback, as in some mythic pagan scene; sea weed gatherers carry huge, implausible pinwheel baskets; mussel and oyster [continued on page 29]

Léonid: "Recolte de la Pailleule"



New York

French Art at the Turn of the Century by Dore Ashton

At the moment before cubism swept out the welter of fin-de-siècle styles, there was an intangible excitement in the air. The current exhibition of French paintings of around 1900, on view at the Fine Arts Associates until November 21, suggests a carry-over from an earlier era, but also hints at things to come. It documents the end of an era with impressionist works by Degas, Pissarro and Monet. It reveals the bases of cubism in a late Cézanne landscape in which a grassy hillside becomes a deliberately arranged series of planes. And it also shows the fresh spirit of such painters as Braque, Matisse and Dufy as they struck out in the fauvist rebellion against impressionism.

Picasso, at the turn of the century, painted *Children in the Luxembourg*

Gardens. A small, tenderly conceived canvas, it holds to the light key of Bonnard; yet even in this early painting, Picasso is distinguished from the more lyrical post-impressionists by a strong sense of composition which is revealed in the conscious patterning of the crisp white middies on the children and nurses. In Picasso's *Café la Rotonde*—a painting ostensibly related to Toulouse-Lautrec—one finds a systematic arrangement of strong, flat brushstrokes; here, too, Picasso's interest in structure rather than anecdote is apparent.

Bonnard and Vuillard, who certainly made their impression on the young Picasso, are represented characteristically in this show: Bonnard with *Avenue Clichy*, a subtle interpretation of the long street at twilight; and

Vuillard with two Victorian interiors which are pitched in a low key.

Two paintings in the exhibition are "last period" works, done shortly before the artists' deaths. Toulouse-Lautrec's final winter was spent at Bordeaux where he frequented the theater and opera. His *Messaline*, formerly in the Chicago Art Institute collection, is a witty report on the histrionic performances of three throaty divas, standing like monoliths on a dimly lighted stage. Van Gogh's *Sower* is probably one of the last large oils he did before his death in St. Remy. Painted after Millet, whom Van Gogh admired, this canvas, is more somber, more controlled than his middle-period paintings. The all-over network of short strokes throws up a somber blue veil through which the monumental sower's figure is seen.

Pablo Picasso: "Children in the Luxembourg Garden"



Andrew Wyeth, Rational Romantic by James Fitzsimmons

The large selection of paintings in tempera and watercolor by Andrew Wyeth, on exhibition at the Knoedler Galleries through November 14, includes many of the artist's best, and best-known, works. It is not easy to classify Wyeth when he is at his best—his least phlegmatic. At such times he achieves a remarkable complexity of tone, unmistakable and (because it arises from purely pictorial qualities: the placement of the shapes, the juxtaposition of light and dark) impossible to translate into words.

One is tempted to call him a naturalistic painter, so sharply defined are the

forms in his paintings, so convincing the light that fills them and brings them to life. But only if this term is used in its limited sense, to describe a technique. For Wyeth's naturalism is magical, charged with metaphysical undertones; it would be better to call him a super-realist. And while the mood that pervades his work is romantic—nostalgic, a little uncanny, a little anxious—there is nothing romantic about his passion for clear forms and coherently ordered space. His is the romanticism of the artist whose intuitions (responses to nuances of atmosphere

and source of his art) are regulated by reason. Such romanticism is not peculiar to America, of course, but it is characteristic of many of our best artists: Bingham, Homer and Hopper, for example; Henry James, and the photographers, Walker Evans and Paul Strand. Wyeth is in this tradition.

Like Hopper, he is concerned with the secret, even stealthy, communion between man and his physical environment. But where Hopper's feeling is often crystallized by the scenes and shapes of the city, Wyeth responds to those of farm and country. He paints

the fields, trees and birds in many shades of grey, black, white and brown; with extraordinary accuracy he records the textures of wood, iron, plaster and grass. In the cool air and sparkling light of his paintings everything seems clear: is anything left to the imagination? Nothing unimportant.

Some of Wyeth's most widely reproduced paintings of people—*Christmas World* (one of his finest), *Miss Olson* and *The Man from Maine*—are included in this exhibition. Adults, generally, seem to be visitors in Wyeth's world, casual and rather temporary, one suspects. They pass by, leaving a few souvenirs of their stay—an old shack, a row-boat, a wagon abandoned by a clearing—forms which are gradually assimilated by sun and rain to those of nature. (Anyone who has driven across

this country must have found himself wondering where all the people had gone.)

Wyeth's children and young people seem to be more conscious, more capable of *experiencing* nature, of responding to stirrings beneath the surface of things. Thus, in *Birdwatcher*, is it only a bird that the girl watches so intently in the dark thicket beyond the sunny field where she sits? And the little boy in the coonskin hat, listening furtively, out in the middle of a grassy plain—is this "make believe" or are the ghosts of Indians as alive as everything else in the American landscape? For Wyeth, 20th-century artist untroubled by the time-sense (or sufficiently emancipated from it not to feel obliged to paint in a contemporary style), it is probable that the "Indians" are very much alive.

New Galleries in New York by Dore Ashton

Successfully displacing the automat and Rikers as places where the esthetic elite meet to eat, the **Caffé Rienzi** (107 Macdougall Street) is also becoming a Village art emporium. As part of a new program designed to offer proper fare to its art-oriented clientele, the Rienzi is holding large group and one-man shows of contemporary American art, and selling paintings on a regular gallery basis.

Certainly the nearest thing in New York to Paris' Dome or La Coupole, the Rienzi is housed in what was originally a ravioli factory. It was established last April by four young men—two of them painters—who had a powerful nostalgia for the European café. "There wasn't a place where you could go and just read newspapers and drink coffee," explains Harry Justman, one of the partners. Modeling the Rienzi after the Left Bank bistros, the four entrepreneurs filled its cavernous rooms with small tables, comfortable old-fashioned chairs and a few ample round-tables for group discussions. A supply of foreign newspapers ranging from the Zurich *Zeitung* to *Nouveau Littérature* is placed on racks for leisurely customers. Patrons can order anything from a six-course dinner to an expresso coffee drawn from a mammoth machine.

During the day the Rienzi offers running chess games, verbal badinage and continuous coffee drinking. In the evening, the café overflows with a heterogeneous crowd ranging from beret-wearing, guitar-strumming bohemians to proper up-towners "doing the Village."

For November, the Rienzi exhibition comprises work by more than 20 painters, all more or less avant-garde. Notable items are Gandy Brodie's compelling *Crucifixion*, an expressionist image of ferocious intensity; Jan Muller's somber abstract landscape, and Leatrice Rose's bold semi-abstract studio interior. Other noteworthy works are by Arthur Tieger, Jan Loftys, Led Major, Alfred Skondovitch, Jan Yoors and Ann Tabachnik.

- Another recent addition to the Village gallery roster is the **Town Gallery** (26 West 8th Street). Large and well-appointed, this gallery hopes to stimulate interest in contemporary graphic art. Directors Robert Newman and Dean Wright are especially interested in good religious art in contemporary idioms.

The gallery's first major exhibition comprises a well-selected group of German expressionist works, on view to November 7. In addition to prints by



Andrew Wyeth: "Northern Point"

virtually all the major expressionists, the show includes a bronze sculpture by Kaethe Kollwitz; a nude by Karl Hofer, shown for the first time in the United States; a ceramic by Ernst Barlach, and a Max Pechstein oil from around 1911.

- Exclusively devoted to the art of South America, the **Galeria Sudamericana** (866 Lexington Avenue) has opened with an attractive exhibition of prints from Chile, Argentina, Cuba, Peru and other Latin American countries. The exhibition, which is on view through November 7, includes 24 elegant zincographs executed by Argentina's Julio Vanzo as illustrations for "Martin Fierro," a gaucho epic poem.

[continued on page 32]

The Heritage of Lao-Tse by Jack Roth

The temporary pavilion erected for the retrospective Frank Lloyd Wright exhibition at the Solomon R. Guggenheim Museum, and the Usonian House which is situated in the pavilion, are the first examples of the architecture of Frank Lloyd Wright to have found a place in New York City. In the style of the prairie house of 1900, the Usonian House is full size and has been completely decorated by Wright.

The Usonian House gets its name from the term Samuel Butler used in *Erewhon* to refer to the people of the United States, Mexico and Canada in a union of the states. Constructed of red brickcrete and paneled with oak plywood, it includes a 26-by-32-foot living room, a kitchen, bathroom, children's

Frank Lloyd Wright: David Wright House, Phoenix, Arizona



November 1, 1953



Marino Marini: "Juggler"

room, master bedroom, lavatory and laundry. Although expansive, the house is well integrated and quite intimate. Notable features are the long narrow windows in the living room and kitchen, the built-in lighting, the large circular skylight in the kitchen and the ample closets which line the long hallway connecting the living and sleeping areas. The Usonian House is a summation of Wright's concepts of organic architecture—the natural utilization of materials, the integration of work and living areas, flowing space, the blending of indoors and outdoors, and the fusion of architecture and furnishings.

In the main pavilion, 16 models of Frank Lloyd Wright's buildings are dis-

played with floor plans, drawings and large photographs of exteriors and interiors. Taliesin North (1911), Falling Waters (1935) and Taliesin West are well documented, as are such commercial projects as the Imperial Hotel, Tokyo (1913-19).

A large model of Broadacre City illustrates Wright's concept of city planning—decentralization and the full utilization of agrarian potentialities of the United States.

The exhibition is a comprehensive monument to the principle of organic architecture first formulated by Lao Tse 2,500 years ago but largely neglected until rediscovered and revitalized by Wright during the past 60 years.

Marino Marini: Power Mocked *by Martica Sawin*

No longer mere stoical presences, both horse and rider in Marino Marini's new equestrian sculptures (on view at the Valentin Gallery until November 21) are galvanized into abrupt attitudes of anguish, stress, terror, and doom. Marini mocks traditional equestrian sculpture, triumphal, signifying victory and power (to Freud the man on horse was the man in control of himself), and he does not embrace this theme as a symbol of solitary quest in the mood of Don Quixote. Horse and rider both are nightmarishly out of control in immobile, agonized positions which convey a sense of doom-ridden helplessness; they are figures of pathos rather than grandeur.

These equestrian sculptures are joined by three near-life-size dancers and a series of small jugglers. Large and small figures alike draw their evocative power

from the subtle angles of stiff little arms or the tenuous relation of feet to the ground. They are delicately molded, constructed with classic harmonies and rhythms on which Marini has imposed his own expressive mannerisms. Volume and line do not vie for importance; they have the unity which great sculpture demands. But they both are forced to contend with surface which is worn, eroded, tattooed, worked over to weakening excess.

A group of paintings and drawings on the same themes, in a combination of oil, gouache and pastel, show a constructive sense, masterful drawing and free brushwork which gives immediacy to antique motifs. In one of them, Marini translates a relief from a Roman sarcophagus, interpreting the theme with a new vitality.

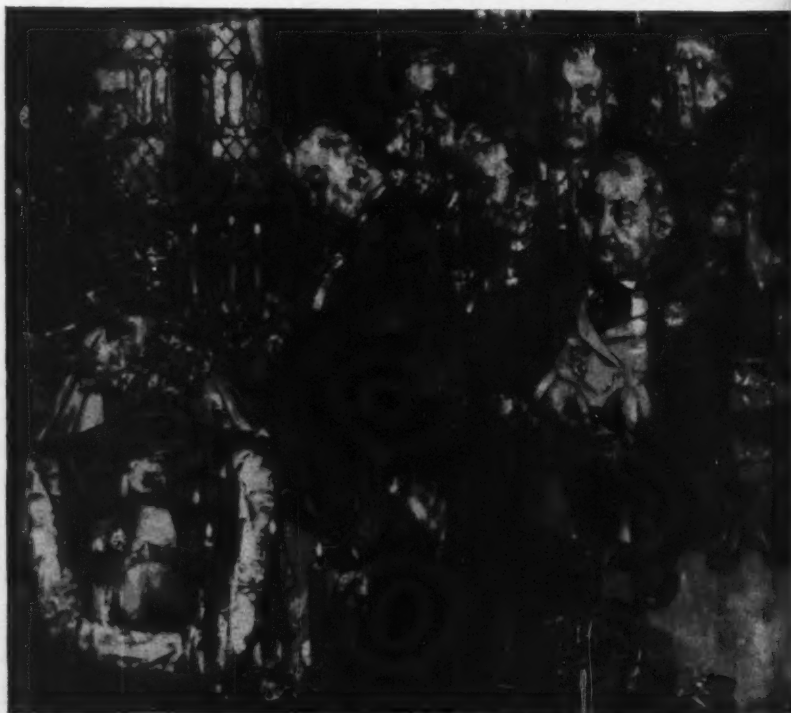
Jack Levine: Corruption Satirized *by Martica Sawin*

Jack Levine's large canvas titled *Gangster Funeral*, and the related drawings and studies, comprise a show which is on view at the Alan Gallery until November 21. In a dim funeral parlor a pious gathering of crooks and thugs surround the casket of the departed, evidently no petty thief, as the unctuous chief of police and other eminent officials are present to pay their last respects. Thus Levine continues his bitter satire of the official corruption and connivance which gives organized crime a free hand.

The artist's technical wizardry is at its most dazzling in this mock heroic work as he evolves his figures from dark into light, modeling with faceted surfaces, using shimmering highlights and delicate line against the basic dark and subdued color. His exact methods of working are revealed in the studies and sketches where an incisive line rapidly delineates character and attitude with a remarkable ease and precision.

That Levine should use his spectacular talents in the service of social commentary and political satire is gratifying, since it brings a new dimension to this field; but one occasionally doubts that these short-legged, potbellied figures with sagging jowls merit the artistic wealth which is lavished on them.

Jack Levine: "Gangster's Funeral"



Who'll Mind Our Culture While the TV Set Is On?

Six speakers on the subject of American industry and art at the 22nd annual New York Herald Tribune Forum last month deplored the fact that mass production frequently has a bad influence on our culture and tends to lower esthetic values.

In the second session of this year's forum, participants were Henry Dreyfuss, industrial engineer; Paul R. Williams, architect; Arthur A. Houghton, Jr., president of Steuben Glass, Inc.; Charles E. Odegaard, dean of the College of Literature, Science and Arts at the University of Michigan, and Francis Henry Taylor, director of the Metropolitan Museum of Art.

Dreyfuss emphasized the fact that

increased production had added about 1,000 leisure hours to the average American's life "only to precipitate breakdowns, to expose people to a score of tensions for which they are unprepared or to train a nation of passive participants filling their time with wrestling on TV, comic books and pre-digested sub-digests."

Dr. Odegaard conceded that intellectuals had fallen behind designers in America, but said that they were closing up the gap. He stressed the increasing attention given to cultural subjects in college and pointed to handicraft hobbies as indicative of the survival of the individual taste in an era of mass production.

Taylor answered the criticism that the Metropolitan Museum and other museums were partly responsible for a "cultural lag" in this country.

"All right, then," he declared, "maybe the cultural institutions do lag behind. I, for one, am proud of it, for I believe they should not be deflected by the dogooders from their main purpose by becoming either parish houses for a secularized society or occupational therapists for a neurotic world. May they continue to serve as the illuminators of history so that those who visit them may acquire those necessary virtues for statesmanship which William Pitt described as 'the disposition to preserve and the capacity to improve'."

The Cream of Contemporary American Crafts

"Designer Craftsmen U.S.A., 1953," an exhibition of the finest furniture, rugs, fabrics, silverware, jewelry and ceramics made by contemporary American craftsmen, is now open at the Brooklyn Museum where it will remain through January 3.

The exhibition contains 243 examples of work by 203 native craftsmen who competed nationally for \$6,000 in cash prizes offered by individuals and business firms under the co-sponsorship of the American Craftsmen's Educational

Council and 10 museums. Almost 3,000 entries, from every state in the union, were submitted to nine regional juries, who sifted them for the national judges (John Van Koert, New York designer; David Campbell, director of the League of New Hampshire Arts and Crafts; William Woolfenden, curator in charge of education, Detroit Institute of Arts; and Hugh Lawson, Chicago merchandising expert).

Forty-two artists received prizes ranging from \$500 to \$25. Four grand prizes,

\$500 each, were awarded to Loren W. Manbeck, Sturbridge, Mass., for a folding top table of oak with walnut legs; Edwin Scheier, Durham, N. H., for an earthenware bowl with applied decoration; George J. Wells, New York, for a hooked rug employing many techniques, and Lilly E. Hoffman, Concord, N. H., for a taffy-colored drapery fabric.

After the Brooklyn showing, the exhibition will travel to the Art Institute of Chicago and to the San Francisco Museum of Art.

New York Notes

Artists Equity has taken over the 15-minute radio program—"The American Artist"—on WFUV-FM, the Voice of Fordham University. Broadcast each week at 1 p.m., the program will be directed by Lincoln Rothschild, executive director of Artists Equity Association. First half of the year's programs will consist of a series on "The American Tradition in Art," relating art of the various periods to contemporaneous social trends. A schedule of the series can be obtained by writing to AEA, 625 Madison Avenue, New York 22. At the close of the series Equity will release the programs on tape for use by other FM and AM stations throughout the country. Distribution of the program is being financed by Artists Equity Fund as part of its educational activity.

- Models and enlarged photographs of nine postwar U. S. State Department buildings, designed by leading American architects for sites from Tokyo and Rio de Janeiro to Stockholm, are on view at the Museum of Modern Art through November 22. Acclaimed by the museum as "one of the most convincing demonstrations of the vitality of American culture," the buildings are the result of the State Department's foreign buildings operations program, directed by Leland W. King. The exhibition was organized by Arthur Drexler, curator of the museum's department of architecture and design.

- Artists interested in showing their work at the Teachers Center Gallery,

which is scheduling its fifth season of one-man and group shows of paintings and graphic arts, should communicate with the Teachers Union of the City of New York, 206 West 15th Street.

- Opening its third season, the art lending service, operated by the Junior Council of the Museum of Modern Art, is exhibiting 300 works by 160 artists in the museum's sixth-floor Penthouse Galleries. The work, which was selected from more than 45 New York galleries, includes oils, watercolors, prints and sculpture. During its first two years, the art lending service has rented 844 works to 389 borrowers. More than 100 works have been sold.

- Toys, selected for their combined esthetic qualities and play value for children, will be on view at the Museum

of Modern Art through December 27. The work of two designers, A. F. Arnold and Joseph Zalewski, the toys are designed as premiums to be used by industry. The exhibition is under the direction of Victor D'Amico, director of the museum's department of education and of the museum's school for children and adults, and was made possible through the cooperation of Davis, Delaney, Inc.

- The second exhibition of drawing, painting, sculpture and pottery by members of the Art Workshop, successor to the College Settlement of the Rivington Neighborhood Association, will be held from November 2 through November 9 at the Knoedler Art Galleries. Mrs. Harold K. Guinzburg and Mrs. Samuel A. Lewisohn are co-chairmen of the committee for the exhibition.

Fernand Léger's first comprehensive exhibition in the U. S., which was shown last April at the Art Institute of Chicago (reviewed in the April 15 issue of ART DIGEST) and later at the San Francisco Museum of Art, has opened at the Museum of Modern Art where it will remain through January 3. Tracing Léger's development through his earliest paintings of 1905 to a canvas of 1950, the work in the show was selected by Katherine Kuh, curator of modern painting and sculpture at the Art Institute of Chicago. On November 18, at 8:30 p.m., an illustrated lecture on Léger will be given at the museum by James Johnson Sweeney, director of the Guggenheim Museum.

57th Street

GEORGE BOUCHE: Most of the work of George Bouche was destroyed when the Germans bombed the village of Ab-lon in 1941; however, enough remains to give us a comprehensive glimpse of this artist in the first U.S. showing of his work. Born in 1874 and dying shortly after the bombing in 1941, Bouche was widely respected in pre-war France. He remained aloof from the current trends and vogues, the tumultuous artistic upheavals, of his lifetime, finding his own extremely personal mode of expression, creating gentle paintings out of his own fanciful vision.

Muddy rivers of paint thickly applied recall the heavy impasto of Soutine, but without turbulence and with subdued color—a low key of browns, ochers, Venetian red and shades of black. Amid the swirls and slabs of paint are still-lives, objects which the poet Charpentier describes as still "in genesis," half-formed as they emerge from the intimacy of the painter's imagination. Broad, flat areas against agitated ones and unusual perspectives serve to increase the quiet intensity of the paint which gives these agonizingly simple works an unexpected power, depth and richness. (Cadby-Birch, Nov. 9-Dec. 1.)

—M. S.

ANTONIO TAPIES: This young Spanish contemporary artist creates a shadowy world of fantasy in his thinly painted canvases. Infernal or whimsical, his images are clearly products of an occult imagination perhaps influenced by Bosch, Miró and Klee. He paints exclusively (and traditionally) on dark grounds.

Exotic animals, spongy plant formations and surreal nudes, scratched in thin nervous line, inhabit Tapies' peculiar realm. Sometimes they are gem-like, distinctly original beings; sometimes they are surrealist clichés. Two hyper-realistic portraits indicate Tapies' essentially classical painting temperament. (Jackson, to Nov. 14.)—D. A.

HERMAN MARIL: Stark designs, intensified by pale skies and opaque surfaces of water constitute Maril's personal translations of landscape. Diffusion of cool light from grayish skies accents forms with patterns of light and shadow, forms that are articulated into sound designs. The solidity and impermeability of forms is sometimes varied, as in *Quarry*, in which natural objects seem to be cut out in silhouettes superimposed on the picture plane. A prevalence of black, white and gray is occasionally relieved by a red sun, an interpolation of a vivid green form, the thrust of a scarlet pole. But the general effect is of a muted world enclosed upon itself.

The show includes figure pieces, but the most characteristic works, evidencing the artist's original viewpoint, are the neutral-hued, static shore scenes. (Babcock, Nov. 2-21.)—M. B.

FEIGL GROUP: The extremes of this varied exhibition, which is hung so as to benefit each painting, are represented by Yoram's dark, powerfully formed *Bal* and Astarte and Ensor's blonde *Les Gillettes*, of 1928, whose forms are al-

most dissolved in light. Kokoschka's *Masaryk* is here, painted in his free, apparently aimless brushwork, which seems to gather magically into focus and substance. Vaclav Vytlačil is represented by two black and white Pompeian subjects, quite classical in feeling, and a lyrical *The Forest No. 3*, painted in 1950.

The show also includes a brown still-life by Derain, flower pieces by Vlaminck and Chagall and two dynamic watercolors by Bruno Krauskopf. (Feigl through Nov. 30.)—S. F.

DAVID HARE: Sensitive to subtleties of surface and the lyric possibilities of unexpected juxtapositions, David Hare, in his recent work, runs a wide gambit from tiny constructions and delicate figures of children to a towering, lanky 300-pound *Icarus* in bronze.

Quietly expressive, the children, related to the forlorn figures of Marini, are magically made from metal almost as fragile and thin as gold leaf, so that they have only the faintest substance, although their surfaces are richly varied and modulated. They are haunting, romantic, rather tender little presences among the flat ritualistic solar abstractions and the two versions of *Icarus* constructed of bristling bone-like shapes which rise upward on each other laboriously, but with a final strong sweep. Absorption in materials and studiously haphazard effects often mar this work in which there is otherwise so much sensitivity, wit and real expressive power. (Kootz, to Nov. 20.)

—M. S.

FREDERICK SERGER: An authoritative painter, Serger devotes himself to modest still-lives and figure pieces. Best among these are his paintings of flowers—flamboyant, boldly described and brought close to the spectator. A large painting which equates a static figure and a delicate bouquet generates an agreeable sense of peace. (Heller, Nov. 9-21.)—D. A.

ROSENBERG GROUP: Handsome new galleries are being inaugurated with this selection of 19 paintings, many of them unusually fine, by French masters of the past 100 years.

Earliest work in the show is Courbet's *Landscape near Ornans*, massively composed and lusciously painted in a long range of greens. Two late Corot landscapes, softly, smokily brilliant paintings, come next, along with Degas' *Study for the Ballet*, *La Source* (dark green forest magic and two figures, reflected in a pool) and *Conversation*—the latter anticipating Lautrec's stringently drawn *The Reader*.

The exhibition includes two splendid paintings by masters of glowing red, Bonnard's *Bowl of Cherries* and Redon's *Begonias*—remarkably fresh in color and only two steps from abstract impressionism.

Matisse's *Gladioli*, painted in 1928, is quite magnificent, the flowers (in a pale green vase above a burnt orange tile floor) bursting into a shimmer of colors which blend with those of the wallpaper behind them. There are two exceptionally fine Braque still-lives: one is as soberly harmonious as a Boudin;

the other, a later composition, stems directly from cubism and points to the recent studio and terrace paintings. And Picasso's 1946 *Green Shutters*, one of his best paintings of that year, is painted with a kind of ruthless verve and relish of paint.

Other canvases are by Utrillo, Rouault, Cézanne, Modigliani and Renoir. (Paul Rosenberg, to Nov. 14.)—J. F.

E. BOX: There was a time when Britannia ruled the waves, when Auntie ran along the shore feeding seals and when the family posed for its portrait with a smiling lion at its side. It is this turn-of-the-century world that E. Box paints, a world called up by memories, old photographs and the permanently Edwardian aspects of English life.

In this limited universe, the top-hatted gentleman and his lady, banished from Eden in *Expulsion*, are banished from "This other Eden, demi-paradise . . . this England." Little girls wore blue bows then and the poodle's eyes were round as buttons. Black crows were as friendly on the lawn as spools of silk on the windowsill.

E. Box remembers it all with love and humor and pride, and paints with as caressing a brush as Rousseau's. Her imagery is gentler than his: her view is framed, not by custom-house windows, but by organdy curtains and flower pots. (Parsons, to Nov. 14.)—S. G.

CARROLL AUMENT: Aument establishes two planes between which appear the figures and forms of his landscapes, animals and portraits. He introduces the spectator into the dynamically shifting space of his paintings by a web of freely applied color which at the same time separates the world of his art from its surroundings.

Most of the artist's pictures deal with the life of the Camargue, a swampy region near the Franco-Spanish border, and his large landscape entitled *Camargue* is an expert portrayal of the misty air rising from its damp, rich earth, its wide horizon and grey atmosphere in which are barely discernible the wealth of color of its plant-life. *Camargue Bull* and *The Guardian* are themes taken from the bloodless bullfighting practiced in the region—the animal, a study of valorous but unreasoning power; the picador, a sympathetically outlined expression of tragic gallantry. (Wellons, Nov. 2-14.)—F. S. L.

GABOR PETERDI: The incisive designs of this artist's graphic work give place, in his current exhibition, to paintings that reveal maturity of craftsmanship. On these canvases, surety of brushwork, richness of substances, coherence of fluid design are all marked. Color, never lavish, is used with subtlety to strike out contrasts or create harmonies. It also fabricates an ambience through which details emerge or disappear, reflections sparkle and fluxes of movement are discernible. These fluent motions are usually determined by linear pattern—a swift diagonal, or, in *Silver Spawning*, a tier of horizontals.

A presentation of cosmic destruction, the large canvas *Apocalypse* is filled

with intricacies of movement and flashing luminosity. (Borgenicht, to Nov. 21.)—M. B.

JOHN GRILLO: Intensity of brushwork, full saturation of color and fluidity of composition give an explosive, dynamic character to this abstract-expressionist work. Broad free strokes and overlapping areas of color build up the tumultuous, fragmented surfaces which are not resolved into any readable pattern of shapes, but which convey some order intuited by the artist. Grillo adeptly handles several odd-shaped canvases, including the round, and in his latest work he experiments with larger areas of color and a greater play of space. (Tibor de Nagy, to Nov. 14.)—M. S.

ADALINE KENT: There is evidently something about the West Coast that turns artists' heads—a combination of what the wild waves are saying and the 3,000-mile distance from Europe. Whatever it is, Miss Kent's sculpture has a fresh, unruly quality and a defiance of logic that attach to so much West Coast art.

For all their daring, her forms are unusual rather than original, and their particular defiance of logic manifests itself in a lack of architecture which makes them look precarious, breakable or fragmentary. In a disturbing way, they imitate the actual forms of bones, stone, and roots—disturbing because there is probably a heresy involved here.

This said, it must be reported that a single piece, *Finder*, is one of the best sculptures that have been shown in these parts in a long time. It is a tall, stylized, architectural figure holding a strange object—bird or bone?—horizontally over its head. Bold in conception, constantly interesting in its masses and spaces, in its variations and contrasts, it has a monumentality that more than justifies the trials and errors of its companions.

Tacked to the walls are Miss Kent's large and very personal drawings, a nervous obligato to the more stable themes of her sculpture. (Parsons, to Nov. 14.)—S. G.

GROUP SHOWS: Coeval: A remarkable portrait drawing by Anton Refregier; a sensitive portrait of an adolescent girl by Moses Soyer and a bronze by Chaim Gross, along with works by Dobkin, Wilson, Floch, Solman and Tromka (to Nov. 28) . . . Society for Painters in Casein: Popular themes by member artists, utilizing casein and marked by a general failure to exploit the medium for its luminous qualities (Town Hall Club) . . . Kaufman YM-YWHA: Paintings by Stefan Hirsch, sculpture by Harvey Fite and graphics by Louis Schanker, all members of the art faculty at Bard College (to Nov. 15) . . . Kottler: New work by the gallery's group, including a pleasant seascape by R. Carroll, delicate gouache studies by Hartman, a winter scene by Lenney, a small group of sculptures by Angela Tully and prints by Eugene Higgins (to Nov. 14).

EDMOND CASARELLA: The tasteful ink and tempera drawings of Casarella raise a question of inspiration which is troubling many artists: whether to order certain handy devices of modernism



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1. Herman Maril: "Fish Wharf"
2. Adaline Kent: "Finder"
3. George Bouche: "Boules Vase"
4. Henri Matisse: "Vase of Gladiolas on a Chair." At Rosenberg
5. Frederick B. Serger: "Anemones"
6. E. Box: "Stormy August"
7. Moses Soyer: "Girl in Red Sweater." At Coeval



Hubert Crehan's No. 3 is in an exhibition of his oil paintings to be shown from November 2 to 21 at the Stable.

57th Street *continued*

according to a pure "abstract" play, or whether to impose an order on a chaotic nature. Casarella employs both means with unequal effect.

On one hand he builds structures of lines and square patches used in fugal fashion: only *Rhythms of the Past* and *Rugged Balance* escape the stylishness of these drawings. It is rather in his studies of Maine rocks that Casarella comes to life. Maybe it's the Maine air—or maybe it's just the air—but in these drawings his line is vital, his touch is fresh and his patterns are original. (Korman, Nov. 3-21.)—S. G.

GORDON GRANT: The 78-year-old Gordon Grant is holding his 25th one-man show at these galleries. In another fine group of marine watercolors, lobster boats, weathered waterfront buildings, gaunt fishermen and atmospheric nuances are described with assurance in sensitive washes and vigorous brush strokes.

Among the best of the paintings are those called *Morning Light*, *Tidal Patterns* and *Beaching*. In the first, luminous, dawn-shrouded forms are lyrically mysterious. In the second, which is simple but expansive, the agelessness of the sea is suggested. In *Beaching* a tired fisherman draws a small boat upon the beach as the amorphous shapes of larger boats appear and disappear in the fog. (Grand Central, Vanderbilt, Nov. 3-21.)—J. R.

HELLER GROUP: In this varied show of contemporary work, the outstanding painting is a large still-life by Vasilieff. Audacious in his choice of colors, the artist is capable of harmonizing the vibrant reds, blues and greens spread on a black table with the airy pastel-shades of the interior. Equally impressive is Alston's *The Symbol*, a savagely distorted composition centering about a dead bird whose claws have stiffened into a semblance of the spiky machinery to which it has succumbed. Between the cerebral abstraction of Alston and the more pagan work of Vasilieff, Redein's *Landscape in the South* conveys the impression of breezy, fragrant spaces by means of intricately assembled color areas. Other artists participating in this exhibition are Zouté, Lichtenstein, Forman and Riverón. (Heller, to Nov. 7.)—F. S. L.

WOMEN WELDERS: The industrial welding methods which have become popular with sculptors since World War II make it possible to start a sculpture with steel rods and gradually mold the surfaces and build up the volumes with the application of steel strips. Thus it has provided entirely new spatial and structural possibilities.

Eight sculptors who use this technique are now exhibiting works which explore the wide range of effects achieved by welding. There are several solid and heavy monolithic pieces, but most of this work takes advantage of the medium to incorporate space, to move and cut through it, or contain it, or pierce it. A hanging piece by Lynn Emery carves and molds the air as it turns mysteriously of its own weight, and other scul-

tures by the same artist achieve an equilibrium between atmosphere and substance. Barbara Lekberg weaves space into the hollowed limbs and empty draperies of her gaunt, rhythmically constructed figures, giving them an almost disembodied appearance. The other works present an interesting variety. Among them are intricately webbed flying structures by Katherine Nash and delicate, decorative little cages hung with jewel-like stones by Priscilla Pattison. (Sculpture Center, Nov. 1-19.)

—M. S.

JAN YOORS: Less an imitation of painting than many modern tapestries, these six hand-woven wall pieces by this Belgian with a remarkable past have, in the main, an authenticity of medium. The intent here is towards two-dimensional design, but in its return to the surface the design goes off into decorative digressions. Thus, flowers punch holes in the weavings by suggesting traditional space that is incompatible with the overall two-dimensional scheme. And a literary emphasis results. The fact that the tapestries contain recognizable matter suddenly becomes important; there is the inevitable battle between form and content.

Colorful they are, but shrill when one considers the modulations of Matisse to whom Yoors is sometimes indebted. Too, they are fanciful rather than imaginative, and thus mannered—a folk art enlarged by ambition rather than invention. (Hugo, to Nov. 7.)—S. T.

WOLF KAHN: A forceful expressionist, Kahn is intensely concerned with chromatic effects in thick impasto painting. His landscapes, still-lives and interiors—painted in sweeping brushstrokes—recall the exuberance of Soutine.

In his most recent work, Kahn lightens his palette, achieving a pervasive brilliance of illumination. A good example is *Summer Studio* in which the artist contrasts the sharp seaside light on the dunes with softer more diffuse light in the studio.

In addition to some 15 oils, Kahn shows lyrical pastels and a group of strong naturalistic drawings. (Hansa, to Nov. 9.)—D. A.

MARGIT VARGA: Deliberate and painstaking in her execution, Margit Varga allows her fancy free play in fresh compositional arrangements and imaginative treatment of unpretentious subjects. Verdant landscapes in heightened blues and greens and simple glimpses of life on the farm lure one from the monotony of the city scenes. Attention to minute detail gives these paintings an all-over pattern rather than dramatic contrasts, but the effect is pleasant, especially in a delicate, warmly colored painting of a late autumn wood with a dainty tracery of branches lacing over the whole. (Midtown, to Nov. 7.)—M. S.

GASTON CHAISSAC: A self-styled primitive, Chaiissac nevertheless has allowed his eye to roam hungrily over the art of his friends and his masters. The final result is a mélange of piety, fantasy and whimsy. For he is a primitive in the way a Grandma Moses is not.

Chaiissac stands in two worlds: The pathos of his fantasy is something of a reaction to reality rather than a conscious selection from memory. Though he lives in a small village, and, according to the director of the gallery, is "really not quite normal," the spirit of modern invention has reached him.

A Picasso head, even an entire figure, is lifted almost bodily. Some of his forms are spelled out in the shorthand of Miró. Dubuffet who encouraged him with paint and advice has "contributed" to contorted figures. Chaiissac has shopped wisely in Kandinsky's later period. He found merit also in Léger and Klee. But, mind you, the man is not "influenced." Rather he is sort of roommate of the arts, forever borrowing a shirt here, a tie there. To avoid being a pest he has learned to be infinitely pleasing.

In psychological terms this all might suggest a will to belong. In terms of his work, tragedy (despite the brittle laughter) is ubiquitous but does not impose. (Circle and Square.)—S. T.

MARIA THORNE: In her first solo showing, Maria Thorne, a former actress, displays a vivacious phantasy closely in accord with the spirit of the stage. Her paintings have a pleasing and genuine sprightliness reminiscent of Klee in his lighter moods. Her most successful achievements are in the roguish vein. Such is the kaleidoscopic *Fairytale 1*, with its fragments of oscillating color. *Indian Summer*, a far more pensive work, shows her gift for expression of a more personal character. Its wafting interplay of browns, dusty greens and gold has a sweet yet mordant fragrance, elusively descriptive of her theme. (Crespi, to Nov. 18.)

—F. S. L.

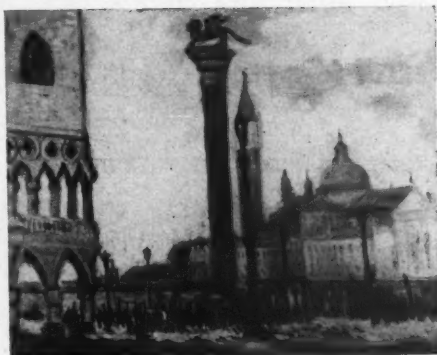
ERNEST LAWSON: New York, Nova Scotia, Florida and Spain offered the prime sources of landscape motif to this painter. Despite the great variety of character of these regions, Lawson's vision remained the same, the divergence of light, colors and air making little impression on his temperament. In opaque pigments and subdued harmonies he freely recorded the vistas before him, rarely penetrating to the *genius loci* of his subject.

Strangely enough the most brilliantly lighted and successful work in this show is a very early canvas titled *Autumn Camp* in which the direction and dimension of the individual brushstroke still have a pictorial significance lacking in Lawson's later paintings. His mature efforts, marked by a certain disdain for technique, have great scope and reveal meritorious ease in the handling of wide vistas. Such well-known masterpieces as *View of Segovia* and *Tree and Spanish Moss, Florida* convey the feeling of freedom of open panoramas, a sentiment basic to so much great landscape painting. (Hartert, to Nov. 14.)—F. S. L.

STANLEY TWARDOWICZ: Passing visual experience through the alembic of a fervid imagination, this painter creates an unfamiliar yet convincing aspect of the world. A figment of actuality



Lamar Dodd: "Holiday"



Max Band: "Piazza San Marco, Venice"



Kenneth Evett: "Wasteland"

lights. One of her most ingratiating canvases in this vein is *Boathouse*, in which the contrast between the dilapidated gray shack and the vivid colors of sails and sea is pointed and yet achieved without strain. (A.C.A., to Nov. 7.)—F. S. L.

often appears, yet is absorbed in an abstract fantasy. Color is used capriciously but effectively: muted hues are juxtaposed with clear, lambent ones; the greenish-blue pallor of jagged thorn branches sprays against a black ground.

These designs reveal a diversity of conception and handling. For example, *Red Crown* displays an irregular band of red rectangles above a gleaming cascade of stalactites and *Spanish Landscape* is composed of horizontal tiers of black hats in varied forms against a resonant blue. (Contemporary Arts, Nov. 2-27.)—M. B.

LAMAR DODD: Competent but predictable a few years ago, Dodd is now undergoing a change in which the current influences—notably Marin and Feininger—are still to be absorbed. Nevertheless, this show contains signs of a newly emerging individuality, and in at least two canvases (*Coastal Garden* and *Sea Haven*) Dodd succeeds in creating personal, more subjective interpretations, broadly painted and resonant in color. (Grand Central Moderns, to Nov. 14.)—S. F.

KENNETH EVETT: In his third one-man show at this gallery, Evett has chosen themes from the "Iliad," the tragic plays of Sophocles and Gustave Schwab's "Gods and Heroes." All are interpreted with great economy, in a direct, inventive outline. Often the line and white paper create taut relationships which reflect the drama of their subject matter; occasionally, however, the artist's insistence upon restricting black tones to faces diminishes the impact of the outlined figure areas, and their mural-like character becomes more arbitrary than convincing. He is successful, though, in *Wasteland* and *Diomedes and Ilioneus*, where pervasive tonal effects are achieved with small torn forms and crisscross line-patterns. (Kraushaar, to Nov. 28.)—S. F.

COLOR PRINT SOCIETY GRAPHICS: Sponsored by a club which offers prints by outstanding artists at greatly reduced prices, this show includes a color print and other graphics by each of eight artists: Peterdi, Yunkers, Moy, Weddige, Pierce, Amen, Dargis and

Ballinger. Peterdi's *Power of Spring*, with its mysteriously germinating surging forms and its discreet color, and Yunkers' *Gathering of the Clans*, which subtly combines the grain of the woodblock with forceful lines and harmonious tonalities, represent graphic artists interested in conveying important themes by means of the print. Pierce's *Fish in the Net* and Weddige's *The Trumpet* are works of more purely esthetic and decorative qualities. The high standards of each work compensates for the limited representation of each artist. (Borgenicht, to Nov. 21.)—F. S. L.

JOE JONES: In watercolors and drawings of Bermuda, this artist gives the coastal scenes much of the fragility of Whistler's Venice, sky and sea appearing of one substance under delicate atmospheric gradations. A retreat of far horizons and a nebulous expanse of waters form a mirage in which traceries of linear pattern define the recession into distance. There are night scenes, some glimpses of "sunset and evening star," but the predominating note is of pearly gray, of diffused light and impalpable forms. This neutrality, however, is never cold, but is informed with a latent warmth. (A.A.A., to Nov. 7.)—M. B.

GEORG MEISTERMANN: Mural-sized lithographs by this European printmaker are expressionist in tenor. Composed of brilliantly colored forms on dazzling white grounds, these exuberant prints are unpretentious homages to simple objects: flowers, sun, landscapes, and interiors. They are printed in smooth areas, and sometimes seem to lose the quality of the lithograph which should derive from the grain of the stone. (Wittenborn, Nov. 9-23.)—D. A.

LENA GURR: The artist finds the subjects for her most successful work in the harbor of New York and the little fishing villages of New England. Fancifully, yet never haphazardly, she renders with equal adroitness simple boat-houses and the massive cargo sheds of the metropolis. Her firm compositions based on clearly patterned areas of color reflect her exuberant love of the sea, its pellucid atmosphere and shifting

ONE-MAN SHOWS: Jacques Villon: An important postscript to the show at the Museum of Modern Art (see ART DIGEST, Sept. 15), featuring many interesting proofs as well as several outstanding works not shown at the museum (New Gallery, to Nov. 14) . . . Olga Gotsel: Semi-abstract stone sculptures of the human figure, carved with warmth, and other pieces in wood and plaster (Este, to Nov. 14) . . . Robert Gessner: Small, fine-lined intaglio prints by a European artist who reveals a temperamental affinity for Klee (Wittenborn, to Nov. 7) . . . James J. Vullo: Shop windows, a clam stand, a plow, etc., handled like whimsical New Yorker covers (Creative, Nov. 9-20) . . . Jenny Fohr: Colorful ceramic tiles, sculpture and bas-reliefs in wood and metal (Talents Unlimited, to Nov. 14) . . . William Gambini: An expressionist Crucifixion in somber blues strikes a different note in a group of structured, high-colored still-lives and landscapes (Roko, to Nov. 11) . . . Gottfried Honegger: Collages and lithographs in styles ranging from realism to an experimental kind of abstraction (Wittenborn, to Nov. 7) . . . A. C. Sello: Abstractions and near-abstractions, strongly influenced by Picasso (Creative, Nov. 9-20) . . . Roy Newell: Black-and-white, free or geometric abstractions, generically called "Move" (Hacker, Nov. 2-28) . . . Elise Asher: Large, atmospheric white canvases covered with autographic markings (Tanager, to Nov. 20) . . . David Payne: Paintings of opulent rooms with a few contrasting modern interiors (Wildenstein, to Dec. 1) . . . Max Band: Religious and lyrical paintings, plus some landscapes which range geographically from Safad to the Seine, from San Marco in Venice to San Pedro in California (Jewish Museum, to Nov. 30) . . . Mel de Vrient: Amorphous buildings on hillsides, clustered like grapes and defined in impasto sienas and umbers (Creative, Nov. 9-20) . . . Jay Soder: Over-intellectualized studies in casein, a science-painting that is the counterpart of science-fiction (Perdalm, to Nov. 13) . . . David Moreing: Landscapes and parks done in the academic manner and with the accent on florid colors (Milch, to Nov. 14). [continued on page 27]

Prints by Dore Ashton

Europe Now: A Survey

The old myth of the superiority of northern graphic art is effectively dispelled in an exhibition of modern European prints on view at the Brooklyn Museum until January 1. The show, which comprises prints from 12 countries, is heavily weighted with work from Scandinavian countries, prints that are poor from every point of view compared with those of the Latin countries. And, in fact, except for two masterful Picassos and a smattering of good work by younger men in Italy and France, the 75-print exhibition is amazingly flat if contrasted with Brooklyn's own print annual of American work.

Most of the Swedish artists represented seem to regard the print as an illustrational medium. Some use peasant motifs; others, rural or industrial. Those who try to be more *à la mode* produce poorly executed, meaningless abstractions. The one Scandinavian exception, Rolf Nesch, has an entirely original technical approach which he uses to bring out his complex content. Other northern countries are scarcely represented. Germany's Ewald Mataré, essentially a sculptor, is seen in decoratively pleasant woodcuts; Austria's Gustav Beck offers an excellently printed, but empty still-life, and several young Dutch artists show misconceived abstractions.

Oddly enough, Italy's best printmaker in this show is the young painter Renzo Vespignani, who is represented with two etchings in a classical manner. His *Boats, Sails and Umbrellas* recalls the best of the impressionist prints. (This is, incidentally, one of the smaller prints in the show, going contrary to the vogue for mural-sized prints.) A dry-point by Marcello Mucini; one of Marino Marini's better equestrian lithos, Antonio Music's Dalmatian horses and Campigli's familiar feminine group complete the Italian section.

A curious mixture of first and second generation is offered in the French division. Picasso's exquisite lithograph (really a line drawing transferred) over-

shadows all the other prints in its economy and draftsmanship. Henri Michaux, primarily known as a writer, is represented with a curious expressionist lithograph—two barely delineated figures on a sanguine ground. It is a plate from his book "Meidosems." Also, there are two excellent engravings, rich in abstract patterns of black and white, by Henri George Adam; a color lithograph by Braque, and several Clavé litho-

graphs, obviously derived from Picasso.

There remain only a few outstanding prints to be mentioned. England's John Piper shows a baroque, beautifully printed landscape litho, and Spain's Miró, a colorful little arabesque etching.

Perhaps the moral to be drawn from this exhibition is that an artist remains an artist in any medium, and that paucity of content cannot be concealed by technical flourishes.

Renzo Vespignani: "Boats, Sails and Umbrellas"



Who's News continued from page 5

cast a bronze bust of President Dwight Eisenhower which will be placed in the "Sala Capitular" of the Louisiana State Museum in New Orleans—the room in which the Purchase was signed.

The 1953 Philadelphia Water Color Club Medal of Award has been presented to the Philadelphia Art Alliance for "its great contribution to the cultural life of the community." Presented by James Kirk Merrick, president of the water-color club, the medal was accepted by the alliance's president, **Laurence H. Eldredge**.

John Taylor Arms

John Taylor Arms, artist whose fame as an etcher was international, died October 13 at the Columbia-Presbyterian Medical Center in New York following a long illness. He was 66.

For the past quarter of a century, Arms has been recognized as the leader

of the American school of architectural etchers. He was best known for his etchings of gothic cathedrals which he rendered with superb craftsmanship.

Arms was also recognized for his devotion to his craft. During the '30s he traveled widely in the U. S., seeking to spread interest in the art of etching. "He was enormously aware of his responsibilities toward other artists. And he was also the most fair-minded judge of works of art of anyone I've ever known," said A. Hyatt Mayor, curator of prints at the Metropolitan Museum.

Born in Washington, Arms began his higher education at Princeton and after two years enrolled at the Massachusetts Institute of Technology where he graduated with a master's degree in 1912. For the next five years he was an architect practicing in New York, but the interruption of World War I caused him to abandon this career.

He made his first etching in 1915,

and since that time his work has entered the collections of the important museums in the U. S. and Europe.

He was a member of the American Society of Graphic Arts, of which he was president for many years; the American Academy of Arts and Letters, and the National Institute of Arts and Letters. Arms was also a Chevalier of the French Legion of Honor, a member of the Royal Society of Painters, Etchers and Engravers of England and an associate of the Société des Beaux Arts.

Sir Muirhead Bone

Sir Muirhead Bone, British etcher whose fame was comparable to that of the late John Taylor Arms in the U. S., died October 22 at his home at Ferry Hinksey, Oxford, at the age of 77.

Sir Muirhead was an official artist in both world wars. His drawings of life

[continued on page 31]

Books

German Art Today

"GERMAN CONTEMPORARY ART—DOCUMENTS EDITED BY THE FRANCO-GERMAN GROUP." Offenburg, Baden, Germany: Dokumente-Verlag, 1952. Distributed by Wittenborn & Co. in the U.S.A. 106 pp. \$1.80.

Reviewed by Hans Gerth

This survey of the past half-century of German painting and sculpture is useful for the general educated public, especially for those who, on their journey to Europe, stop short of the Rhine in the belief that beyond lies, at best, music. The informative essays of Franz Roh, Hermann Uhde-Bernays, Benno Reifenberg, G. F. Hartlaub and others, together with the 130 photographs (including three color plates of a Kandinsky, Klee and E. W. Nay) should prove helpful to readers in a hurry.

The knowledgeable reader may find that because of its incessant emphasis on the men of the Brücke, Blaue Reiter and Bauhaus Dessau, the book tells too little about what German artists have been doing for the past eight years. There is no mention of high-minded Ruhr-industrialists who sponsored artists last year to do their coal mines, just as the Gauleiter of Saxony once coerced them to do the "industrial landscapes" in his bailiwick. Rudolf Schröder in his essay on "Art of The Third Reich" shows up the shame of it all. All? Georg Kolbe, whose Rathenau fountain had been destroyed by the Nazis, is mentioned but in passing. More astonishing still would seem the omission of the great artist Kaethe Kollwitz.

G. F. Hartlaub's ambitious essay touchingly bespeaks the German's present-day cravings for national prestige. Diffidently she refers to "the second world hour of German graphic art." (The first one was that of Dürer). And not without an eye to the market, she concludes with the hope that "the new German graphic art may yet be called upon to be the bridge for our artistic endeavors to the world."

This special "world hour" of German graphic art is the product of a Rankian construction of art history in terms of the "Germano-Celtic peoples" as opposed to "the Latins." The oeuvre of the Latin artists, though it includes "marvellous graphic work," can presumably be imagined more readily without it. Why should one do so? For the sake of such a construction Goya is declared an "exception" and Rembrandt (with Carl Neumann) is classified among the nordics and not (with Riegel) seen as the most Italian of the Dutch painters.

Religion would seem the concomitant theme of German contemporary art. G. F. Hartlaub, in passing, spiritualizes the *tabula rasa* policy of saturation air raids into a "judgment" of the big city, a frequent cliché of German nationalist papers. (That Nazi bombers over Warsaw and Rotterdam and the Eighth Air Force over German cities

should alike serve the judgment of one loving God seems puzzling if not blasphemous.) If we follow Dehio's intent and ask, not "what do the Germans teach us about the nature of art," but "what does German art (as here presented) reveal about the nature of the Germans," it reveals that Germany, for the first time since Luther's days, is being ruled by Catholics and that nothing comparable to the creativity and rise of free spirits after the defeat in 1806 or 1918 has taken place since 1945.

One need only compare Fritz Nemitz' "Deutsche Malerei der Gegenwart" (Munich: Piper, 1948) to note the heavy-handed bias of the book under discussion in favor of the crypto-theocratic drift. (Almost a third of the illustrations are devoted to religious subjects.) Nemitz, rightly, does not even mention Konsten, whose crude borrowings remind us of the worst of the axis painting in the art of the Third Reich.

Two works, we fear, will haunt our dreams: the relief of a stubby eagle with mighty claws and cramped wings on a mighty block. The eagle would seem to wear eye glasses, and his upturned head is surrounded by a small halo. The caption seems unbelievable: Symbol of St. John Evangelist. And two pages later there is a modern Tabernacle. Its "new look" at first sight evokes the polish and glamour of exhibits at German industrial fairs which point up the German economic "miracle."

The endeavors to link such ecclesiastically commissioned paraphernalia to the work of Macke, Nolde, Barlach and Kaethe Kollwitz are transparently gross. These artists did not draw their inspirations from hierocracy and restoration; they did not affirm but broke with tradition. Characteristic for this publication on German art is the endeavor to present even the rebels as a "tradition," to emasculate them and wind up in a concluding statement about "the unbroken will of the [Catholic] Church."

Builders and Planners

"POWER IN BUILDINGS," drawings and text by Hugh Ferriss. New York: Columbia University Press, 1953. 102 pp. \$8.50.

"THE CITY OF MAN," by Christopher Tunnard. New York: Charles Scribner's Sons, 1953. 424 pp. \$8.50.

Reviewed by Adeline R. Tintner

In this introduction to 51 drawings of American buildings designed since 1929, our best-known architectural draftsman has written a lucid and engaging account of the struggle between creative design and technology to dominate the architecture of the past 30 years.

When Ferriss went to school "the architects were housed on one side of the street, the engineers on another side, and in the evening . . . the more enterprising spirits crossed over and threw stones at one another's drafting-room windows." After many years of

such sport, the boys are now declaring a truce. "Although the public, even in the '50s, continues to speak of a traditional vs. a modern conflict," the architects themselves are bringing back creative impulse in design without giving up any technological gains.

The drawings following this essay are a better proof of their author's unique gifts than of this synthesis, for ever since his "Metropolis of Tomorrow" in 1929 fixed the skyscraper in its most memorable and tenacious image, Ferriss has been the best popularizer of new architectural forms. He combines architectural training which tends toward the experimental with the psychology of the amateur which tends toward the stable and reactionary, so that the motifs he sees in contemporary buildings are submerged echoes of the monumental: the anchorage of the Triborough Bridge, the viaduct on Washington Heights, the reflective rather than the transparent nature of a glass wall. The obvious reminder of Piranesi's Carceri engravings in Ferriss' projects for a bomb shelter and for a renovated great hall in the Metropolitan Museum of Art invites the layman to appreciate contemporary building as it impressed itself on the young Ferriss, surrounded by the eclecticism of the '20s—for our cities with few exceptions are the creations of this period.

If taste can be taught, it is good pedagogy to make use of known and accepted images. If we are ever to develop a class of architectural amateurs such as exists in England, Hugh Ferriss will have helped to create it, for he combines a love of architectural forms with a manner of projecting these forms that makes use of our inherited, if now outmoded, architectural canons. He even gives us the impression that the enjoyment of architecture is not only the privilege of architects.

• Tunnard's book is like a series of lectures in which the darkness is lighted up every few seconds by wonderful lantern slides. Tunnard has done such a good job of illustrating it that his text every now and then falls away and drops out of sight, as our eyes are enchanted by some fine enlarged detail. It is not only that the author and his associates have dug up unusual images of the city, but they have been reproduced so well that the woodcuts and engravings have the impact of works of art. There are rarely more than three pages unpunctuated by an illustration, map, or plan, and the end papers are a revelation even to those who collect scenes of Venice.

This appeal made by the illustrations is all to the good because the text is not a sustained exposition of the development of city planning. It must be viewed as a collected group of essays on various aspects of civic planning, including some fine original sections on the history of American utopias and special societies. Because the essays are uneven in style and varied in purpose the book functions as an encyclopedia of the city—a personal and limited encyclopedia—with a useful bibliography and a generous sprinkling of quotations

Adeline Tintner's writings on architectural and fine arts subjects have been published in the Magazine of Art. The wife of a physician, she lives in Englewood, N. J.

November 1, 1953

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Books continued

about the city. Both for those professionally involved in the business of planning and for the lover of the material culture of cities it contains many valuable pieces of information and many pictorial adventures.

A Tenacious Critic

"LETTERS ON ART AND LITERATURE," by *François Mauriac*. Translated by Mario A. Pei. New York: Philosophical Library, 1953. 120 pp., \$3.00.

Reviewed by *Hilton Kramer*

"We were born, we live, we move about in an atmosphere that Freud, Proust, Surrealism and the Existentialist philosophers have been altering since the time of our youth," Mauriac remarks in this collection of letters and *homages*. This is the atmosphere in which this work is conceived, and it mirrors the stormy life which the French Catholic novelist has lived as an active polemicist in the frantic arena of modern culture. Art, literature, theater, politics, religion and morals, all occupy a place in these commentaries, drawing a certain strength and urgency from each other and from the mind which contemplates them.

The most notorious letter in the volume is the one written to Jean Cocteau to explain why the author felt compelled to leave the theater in the middle of a performance of Cocteau's "Bacchus." It is a letter characterized by Mauriac's moral tenacity and religious sensibility, which never hesitates for a moment to cast aside esthetic considerations when a moral issue is at stake. And yet, Mauriac is at his best when this dichotomy is not forced upon him—when, in fact, he can use his tenacity as an instrument to probe an esthetic issue. The best example in this volume is his letter "Concerning a Crime against 'Carmen'," which contains a relentless analysis of the esthetics of Christian Bérard and Roland Petit.

Mauriac's somber tone tends to be somewhat humorless, however, and some of his particular judgments are excessive (e.g., his remark on the "physical sensation of an imposture that we feel before a canvas of Dubuffet"). Still, it is his willingness to be frank in his commitments and specific in his judgments which makes this volume an admirable corrective to the equivocations currently fashionable in criticism.

Book Note

Surveying the development of modern interior design from 1850 to 1950, "What Is Modern Interior Design?" by Edgar Kaufmann, Jr., director of the Museum of Modern Art's "Good Design" exhibitions of home furnishings, has just been published as part of the museum's popular series of introductory books on the modern arts for the layman. The 32-page book includes 58 illustrations of rooms by internationally known designers. It gives as four main traits of modern rooms: comfort, quality, lightness, harmony.

Hilton Kramer, a young writer who lives in New York, is the author of an article on the new American painting which appeared recently in the *Partisan Review*. He has also contributed articles and book reviews to other periodicals.

BELLE CRAMER: Although of uneven quality, Belle Cramer's paintings have a common virtue: their color is rich and often luminous. It is applied, for the most part, with a palette-knife, and laid on with assurance and enjoyment. The recent compositions are increasingly abstract. One of the outstanding ones is *Demoniacal Machine*, in which a black linear image churns aggressively through pictorial space like a militant skeletal figure. (Van Diemen-Lilienfeld, to Nov. 14.)—S. F.

VITO GIALLO: As if charged with tensions, the deliberate line which Vito Giallo utilizes to describe the features of a young girl in one of the best of his little paintings seems to defy its own limitations. It seems to suggest all of the worries and despairs and hopes and desires of both the subject and the artist. The work, though only a simple line drawing on a patinated ochre surface, has a quality of penetration and intensity seldom encountered.

Another little painting, a figure of a bride in white, electrically expresses virginal fear. The poetry of incidents is said to be greater than the poetry of words or of paint, but these paintings suggest that what could be called the poetry of transition is greater than both. (The Little Gallery, to Nov. 7.)—J. R.

MUIR & TOLKACH: An engineer by training and a precise craftsman, Jacob Tolkach handles all his media—brass, bronze, steel, glass and wood—with unmistakable mastery. Widely eclectic, he draws on the African mask, the mobile, the work of Arp, Giacometti and Gabo, for his forms, but his sculpture is always executed beautifully, with ingenuity and a fine sense of structural balance.

By contrast, William Muir discovers the forms for his wood carvings in the natural world surrounding his Maine studio. Trunks and limbs of trees, plants, driftwood, mosses, stones and rocks—intensified, enhanced, contorted or softened—appear in sculptures of highly polished wood. (Sculpture Center.)—M. S.

FINAR LUNDEN: In both watercolors and oils, this artist displays an ability to render his conceptions in clarified pictorial expression. At times he is vigorous and direct, defining color areas sharply, as in many of the Roman scenes. On other canvases forms are more generalized, their hues harmonizing with an atmospheric ambience. Throughout, congruity of color pattern with themes is apparent. In an especially noted abstraction, *Spring*, the superimposed frontal plane, a heavy linear arabesque, accentuates the lyrical quality of the landscape beneath it. (Contemporary Arts, to Nov. 6.)—M. B.

N. Y. SOCIETY OF WOMEN ARTISTS: Myriad paintings in various styles and various media made up this 29th annual exhibition. Outstanding were Ethel Katz' two watercolors, *Monhegan 1* and *2*. Atmospheric studies in soft gray and black washes, with landscape forms suggested by fuzzy lines, they capture

the mood of nature in fog and squall in a manner reminiscent of southern Sung landscapes.

Other works of interest were Sylvia Carewe's abstract aquatint called *Ebb and Flow*—strong white forms moving to and fro—and Naomi Lorne's *Lilabet*, an expressionistic portrait in reds and blacks. In a more realistic vein, Lillian Cotton's *The Mirror* is a sensitive study of boudoir introspection.

Among the sculptures, Louise Nevelson's *The Portrait of a Queen* stood quietly in contrast to the simulated violence of Claire Shainess' *Parade*. (Riverside Museum.)—J. R.

Fritz Janschka: Austrian-born, this artist has developed a personal brand of surrealism which combines both overt symbol and automatism. His recent work comprises an exhaustive series of partly illustrational watercolors and collages based on various Kafka books. At his best Janschka reproduces Kafka's mesmeric horror in highly finished, enigmatic collages. (Este, to Nov. 14.)—D. A.

JOSEPH SCHARL: This small show of the artist's earlier work, from 1925 to 1951, consists of drawings and prints. Dealing with the human figure they trace his development from a more

literal approach to a later decorative symbolism. Particularly effective are the broad crayon sketches (which have a direct, block-print character); *Stone Garden*, a drawing in ink, and *Stars in Motion*, an imaginative black and white study for a painting. (Jacobi, to Nov. 14.)—S. F.

GRAPHIC ORIGINALS: Architects and decorators have come to recognize the practical and esthetic advantages of the graphic media. Their demand has brought about this exhibition of etchings, lithographs, woodcuts and serigraphs.

Though the show is unwieldy and indiscriminate in its selection, there are a number of prints of quality by artists who think of their work in mural rather than cabinet terms. Notable among these are prints by Karl Schrag, Louis Schanker, Adja Yunkers and Walter Feldman. (The Contemporaries, to Nov. 15.)—D. A.

LEWITT-HIM: This firm of two Polish-born, but now British, artists, has for 20 years designed murals, book and magazine illustrations and many other forms of applied arts. The current show presents a wide selection of the firm's

[continued on page 34]



Bonnard:
Girl in Straw
Hat, 1900

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Auctions

Report on a Print Sale

Gloom attended the recent auction of Kleeman Galleries' extensive collection of old master and modern prints. Held October 15 at Parke-Bernet Galleries, the sale was characterized by one spectator as "a complete and historical slaughter."

Few present seemed eager to bid, opening reluctantly with the lowest possible offers. Several print connoisseurs in the audience remarked about the absurdly low prices. A dealer who said he had come prepared to pay \$1,000 for an excellent impression of Dürer's *Great Horse* was able to take it for only \$210. Another pointed out that Muirhead Bone's famous, and at one time exceptionally popular, *Spanish Good Friday*, which last year went for more than \$1,000, brought only \$300 in this sale.

As the sale progressed it became evident that an unshakable apathy prevailed. None of the auctioneer's persuasive, and later angry, harangues could rouse the audience. Altdorfers, Braques, Brueghels and Callots were sold for less than \$50. Unable to get a satisfactory opening bid, the auctioneer was forced to remove Dürer's *Knight, Death and the Devil*—one of the most brilliant prints in the sale—and to sell other Dürers for \$25. An unusual state of Rembrandt's *Dr. Faustus in His Study* was allowed to pass, and an only

state of *Study of Saskia as St. Catherine* was sold for \$185.

The one high spot in the course of the auction was the sale of Jean Louis Forain's *Return of the Prodigal Son* which brought the sale's top bid of \$900.

Modern masters like Picasso, Braque, Toulouse-Lautrec and Kollwitz fared no better, with bids rarely going above \$150. In this auction, the print market evidenced a discouraging slump. While no one can definitely account for the fiasco, dealers who witnessed it pointed out that the day of the print collector is done. The new generation is indifferent.—DORE ASHTON.

• An important group of modern paintings and drawings will go on the block November 12 at 8 P. M. at Parke-Bernet Galleries. The collection, property of A. W. Bahr of Ridgefield, Connecticut, and others, includes both European and American artists. Among outstanding items are a pastel portrait of *Mlle. Albine Sernicollé* by Berthe Morisot, with a charcoal sketch on its reverse side. Also, original drawings by Rouault for the engravings in the *Misère* series, and a Degas pastel from the Ambroise Vollard collection. Other artists represented with either paintings or drawings include Vuillard, Utrillo, Dufy, Picasso, Georgia O'Keeffe and Max Weber. The collection will be on exhibition beginning November 7.

Auction Calendar

November 4 & 5, 1:45 P.M. Parke-Bernet Galleries. A sale of books from the stock of the Brick Row Book Shop, Inc. & from the library of H. A. Astlett, Esq. Among the items: autographs & documents of members of the Federal Constitutional Convention of 1787, & the first illustrated edition of the "Divina Commedia." Exhibition from October 29.

November 4 & 5, 1:45 P.M. Parke-Bernet Galleries. Chinese & Persian art, collected by Abdullah Khan Rahimi & others' property. Exhibition from October 31.

November 6 & 7, 1:45 P.M. Parke-Bernet Galleries. French period furniture, chandeliers, wall

sconces & candelabra from the collection of Comtesse de Ruille & other sources, assembled & sold by order of Paule Julien. Exhibition from October 31.

November 10, 1:45 P.M. Parke-Bernet Galleries. A series of four shooting prints by Henry Allen, aquatinted by T. Sutherland, featured in a group of colored plate and sporting books collected by the late Capt. Graham M. Adece, Newport, R. I. Exhibition from November 5.

November 12, 8 P.M. Parke-Bernet Galleries. A sale of modern drawings & paintings from the property of A. W. Bahr, Ridgefield, Conn., & other owners. Outstanding in the sale: a pastel

Georges Rouault: "Il Arrive Parfois Que la Route Soit Belle."
 To be sold November 12 at Parke-Bernet.



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portrait by Berthe Morisot; original drawings by Georges Rouault; work by Utrillo, Vuillard, Picasso, Dufy. Among the contemporary American artists represented are Grandma Moses, Georgia O'Keeffe & Max Weber.

November 13, 10:45 A.M. & 1:45 P.M. & 14, 1:45 P.M. Parke-Bernet Galleries. A sale of fine Georgian & Regency furniture, English porcelains & decorations, from the estate of the late Edith Warden Corning, Cleveland, Ohio, & from other owners. Exhibition from November 7.

November 17, 8 P.M. Parke-Bernet Galleries. A sale of the collection of works by, and relating to, Charles Dickens (first editions, autographs, manuscripts, original drawings), formed by Lewis A. Hird, Englewood, New Jersey. The collection contains books mostly in the original parts & a number of presentation copies inscribed by the author. Among the drawings are six origi-

nals by "Phiz" for "Pickwick Papers." Exhibition from November 12.

November 19, 10:15 A.M. & 1:45 P.M. A sale of furniture & furnishings belonging to the late Samuel Katz will be conducted by Parke-Bernet Galleries on the premises of the late owner at Fairlawn Farms, Porchester, N. Y. In addition to the furniture, the sale will include a group of 19th-century paintings, jade & other minerals, & small group of Oriental rugs. Exhibition at Fairlawn Farms, Porchester, N. Y., November 17 & 18 from 10 A.M. to 5 P.M.

November 24 & 25, 1:45 P.M. Parke-Bernet Galleries. A sale of books & art reference books, manuscripts, incunabula, bibliographies, catalogues of fine collections, books on furniture, etc., in settlement of a Pennsylvania estate, sold by order of the trustees. Exhibition from November 18.

Leonid continued from page 15

beds lie half submerged in the sea, like some flooded vineyard; a fishing weir in Maine tilts crazily against the sky, a living, animistic form; in the distance of a Venetian lagoon, an island architecture rises gleaming out of the sea, like some secret Atlantis. Everywhere there is truth to nature and exact observation, yet there is always some imminence of dream in the atmosphere, and reality may shade off almost imperceptibly into mirage. Léonid is fascinated by real things in inappropriate settings, and by those surreal accidents, ambiguities, and "trouvés" that nature herself supplies. Basically he disapproves of the arbitrariness of the surrealists. His own art remains firmly rooted in locale, in nature. In defense of his position, he says, "the artist must dream open-eyed."

Léonid's dream of becoming an artist began at a tender age in pre-revolutionary St. Petersburg where a genteel and cultivated familial environment encouraged an aptitude for drawing. "Already on my mother's knee I drew," he recalls, "and I knew the impressionists from books of reproductions which I devoured as a boy."

The revolution drove the prosperous Berman family into exile and in 1919 they came to Paris. There, at the age of 23, Léonid began to frequent the Académie Ranson, along with his younger brother Eugène. Maurice Denis, one of the original "Nabis," was their instructor, and later Paul Serusier, Felix Vallotton, Edouard Vuillard and Bonnard also taught at the academy. For 1919, the academy was a most conservative institution, paying no heed to the progressive art movements that were reverberating in the Paris of that day. Léonid was taught "the impressionist manner" which he now largely discounts as any kind of formative influence. But it is quite likely that the "Intimist" painting of Denis, Bonnard and Vuillard had their impact. An affectionate lyricism towards subjects closely observed and known by heart always remained central to Léonid's art, as did a fundamental modesty.

Of perhaps greater importance than the precepts of his teachers was Léonid's association with his fellow-students Edouard Goerg, Christian Bérard, Thérèse Debains, Pierre Charbonnier, and his brother, Eugène. After 1922, these young artists transferred their activity to a studio at the apartment of Léonid's

family on the Avenue Malakoff. In 1926, with Pavel Tchelitchev, Kristians Tonny and others, they held an exhibition at the Galerie Druet, whose director was Charbonnier's father-in-law and a brother of Thadée Natanson, the editor of the "Revue Blanche." The exhibition won Léonid his first public success and also identified him briefly with a movement. A critic, probably Walde-mar George, called the participants the "Neo-Romantics" or the "Neo-Humanists." Though their styles varied enormously, they were allied in their reaction to the dominant architectonic trend of the painting of their day. And in their various ways they all inserted a new emotionalism and nostalgic, human sentiment into their art.

Bérard's haunted portraits and Tchelitchev's sensitive, emaciated harlequins seemed to dream of a race of beggar-princes—a brave and tattered Paris bohemia clad in the romantic robes of some resplendent other time. Berman revived a New Picturesque of architecture, drawing for inspiration on the old stones of renaissance and baroque Italy. And Léonid gave the scenic a new meaning and revived the gentle, humanist reveries of Corot and Louis le Nain.

Each member of this painting community came to his conclusions independently. The association was based more on mood and on a negative reaction to the widely held formalist doctrines of the day than on any positive program. "After our first show," Léonid points out a bit wistfully, "we fell apart. We never had another." Nevertheless, these young painters remained in contact and continued to affect each other. In 1926, Léonid, Berman and Bérard traveled together in Italy, Spain and the south of France. One way or another the nostalgic feeling for a golden age and another time had an impact on them all. Léonid sought his mood in the scenic, trying to relate man harmoniously to a locale, just as his brother was trying to restore a lost, humanist, architectural landscape. In their earliest work, dark and tenebrist in cast, both created an art of ideal yearning whose texture is overcast and shadowed by some rootless modern melancholy. In Léonid's first marines paint is a rich, encrusted romantic paste; his figures may have featureless heads or be lost in a "dissolve" against a dark,

[continued on next page]



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Leonid continued

painter's eye no longer rejoices in exuberance of color, a vivid note, a harmonious form. Does it function only in a world of red, yellow, or blue, where everything does not hide itself, is not khaki, and does not evoke war?" But in France, in Portugal and in Venice after the war he resumed painting with a renewed vigor and more maturity.

In 1948 Léonid took up residence in America. He is married to the American harpsichordist, Sylvia Marlow, and makes his home in New York, a city which is a source of mending excitement and pleasure to him. "This is the city of 1953," he says. "It is alive. It is elegant. It is beautiful. . . . Of course, I do not paint cities, but this is the city of today and this is where one must live." He has not been back to France for three years. His last trip to his homeland profoundly depressed him. Paris seemed a mocking ghost of the city he had known. There was no new painting activity to interest him; the old community of intellectuals with whom he had consorted had been dispersed by migrations to America or routed by post-war low spirits. And the old "douceur de vivre" seemed to have gone out of the life. He plans to return to provincial France next summer, however, and make another circuit of the ports he has often painted.

At first the American landscape resisted Léonid's brush. The beaches were too bare and impersonal; human figures

seemed oddly disconnected from their surroundings. Gradually, he has found subjects that deeply interest him. For the past three summers he has taken a house in Newport with a favorite eagle's nest perspective of the shore. From this vantage point he has painted panoramic views of Narragansett Bay, finding a new inflection in a curved horizon. Along the beach he discovered an exotic motif in the red parkas of the lifeguards. In Provincetown, a file of barnacled and mossy pier piles made another painting. As he has painted from the American scene, his colors have become more spectacular and his compositions more explicit.

With a painting activity behind him on a uniformly high level of excellence, and with his air of quiet confidence in himself, Léonid gives the impression of a man who knows exactly where he is going. His paintings are in process of adapting themselves to a new locale. Pressed on the point, he will confess that he thinks they are taking nicely to their new environment. But, being a modest and honorable man, he prefers to beg the question and instead express his admiration for such interpreters of the American scene as Hopper, Shahn and Steumfig. "I couldn't paint beaches," he says pensively, "with papers, garbage . . . you know . . . they do those things . . . and yet so full of romantic, nostalgic feeling . . . it has really a wonderful feeling."

Who's News continued from page 24

in the trenches of the western front are preserved in the National War Museum. As an artist attached to the Admiralty in the second world war he did a series of sea studies and portraits. He was a trustee of the National Gallery, the Tate Gallery and the Imperial War Museum, and he was knighted in 1937.

Sir Muirhead came from Glasgow to London in 1899. In London his reputation as an etcher and draftsman became established. He was a master of detailed representation.

His last exhibition, held jointly with his son, Stephen, a landscape and portrait painter, was held in 1946.

James Earle Fraser

James Earle Fraser, sculptor who designed the buffalo nickel and who was anticipating his 77th birthday November 4, died of a heart ailment October 12 at his home in Westport, Conn.

Fraser was the creator of what is undoubtedly the best known sculpture in the U. S., *End of the Trail*, a weary Indian slumped down over his rack-ribbed horse. He was born in Winona, Minn., and became familiar with the prairie country while traveling with his family on construction trips throughout the Dakota territory.

Although Fraser's father wanted him to take up engineering, the youth was sent to the Art Institute of Chicago at the age of 15 when a prominent railroad official praised his carvings.

Fraser's *End of the Trail* was finished before he was 17. He took the

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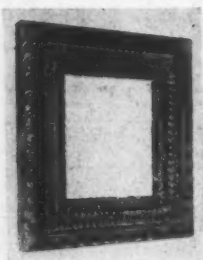
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New Galleries in New York

[continued from page 17]

Other outstanding prints are Felipe Orlando's lusty, full-colored serigraphs and Luis Seoane's delicate wood engravings. Along with this creditable print show, the gallery is displaying a few choice pieces of pottery and jewelry.

• Small paintings by well-known artists of many schools will be featured at the **Tirka Karlis Gallery** (35 East 60th Street). Among more than 50 items in the current exhibition are works by Eilshemius, Avery, Burliuk, Nevelson, Harkavy, Laufman and Tromka.

• Styled as "the nation's first super-market for art supplies," **Robert Rosenthal, Inc.** (840 Broadway), has embarked on an ambitious and novel scheme to promote contemporary art. Appointing a panel of 33 established artists to guide its exhibition program, Rosenthal's intends to show work by young or unknown artists, free of charge and without commissions. The gallery will occupy an entire half-floor of the three-floor building.

Coast-to-Coast

[continued from page 14]

pressionists. Such painters as Duveneck (in the first category) and Twachtman (in the second) will be shown, as well as others more independent, such as Inness, Blakelock, Brush and Fuller. The taste of today's public has moved perhaps too far away from these once popular painters, so it is timely to re-evaluate them.

At the Y.W.C.A. Galleries an exhibition of six artist-teachers presents the work of Hans Hofmann, Karl Zerbe, Gyorgy Kepes, Carl Nelson, Lawrence Kupferman and Patrick Morgan.

L. A. Art at U.C.L.A.

"A Century of Painting and Sculpture from Collections of the Region," an exhibition which opens November 8 to continue through December 15 at the Art Galleries of the University of California at Los Angeles, is the first event in a new "open door" policy by which the cultural resources of the campus and the community hope to benefit each other.

Some 40 major works have been lent from 23 collectors, the majority of loans representing French paintings of the late 19th and the 20th centuries.

Collectors in the Los Angeles area who are lending to the show include: Mr. and Mrs. Charles Laughton (Renoir's *Judgment of Paris* and a *Cézanne Trees*), Mr. and Mrs. Conrad Lester (Lautrec's *Portrait of Oscar Wilde*), Mr. and Mrs. Robert Honeyman (Berthe Morisot's *Beach Scene*), Mr. and Mrs. Rudolph Polk (Renoir's *Head of a Woman*), Mr. and Mrs. Vincent Price (a Modigliani).

Coast-to-Coast Notes

Cleveland, Ohio: The first retrospective exhibition of drawings by Charles Burchfield, jointly sponsored by the Print Club of Cleveland and the Cleveland Museum of Art, will be shown at the museum through November and December. Selected from work of 28 years and all periods of the artist's activity, the 167 drawings in the exhibition range from

[continued on page 34]

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BALTIMORE WATERCOLOR CLUB 49TH ANNUAL EXHIBITION. Feb. 16-Mar. 14. Baltimore Museum of Art. Media: watercolor and gouache. Entry fee \$2. Jury. Prizes. Write Roland Bogia, 508 Brook Road.

Boston, Massachusetts

BOSTON SOCIETY OF INDEPENDENT ARTISTS 11ST ANNUAL EXHIBITION. Jan. 19-Feb. 7. Museum of Fine Arts. Media: oil, watercolor, drawing, pastel and sculpture. Entry fee \$5. Entry blanks due Nov. 21. Entries due Dec. 19. Write Kathryn Nason, 111 Beacon St.

Cincinnati, Ohio

COLOR LITHOGRAPHY 3RD INTERNATIONAL BIENNIAL. Apr. 1-30. Media: color lithographs. Jury. Entry blanks due Jan. 1. Entries due Jan. 8. Write Print Department, Cincinnati Art Museum, Eden Park.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 44TH ANNUAL EXHIBITION. May 1-23. Avery Memorial Galleries. Media: oil, sculpture and print. Entry fee \$4. Jury. Prizes. Entry blanks due Apr. 24. Write Louis J. Fusari, Sec'y, P.O. Box 204.

New York, New York

ALLIED ARTISTS OF AMERICA 40TH ANNUAL EXHIBITION. Dec. 3-20. National Academy Galleries. Media: oil, watercolor, sculpture, casein and pastel. Entry fee \$7. Jury. Prizes. Entries due Nov. 19. Write Geo. Beline, 370 Central Park West.

AMERICAN WATERCOLOR SOCIETY 87TH ANNUAL EXHIBITION. Feb. 25-Mar. 14. National Academy Galleries. Media: watercolor and pastel. Entry fee \$5. Jury. Prizes. Entries due Feb. 11. Write Cyril A. Lewis, 175 Fifth Ave.

AUDUBON ARTISTS 12TH ANNUAL EXHIBITION. Jan. 21-Feb. 7. National Academy Galleries. Media: all. Entry fee \$4. Jury. Prizes. Entry blanks and entries due Jan. 7. Write Elizabeth Erlanger, 1083 Fifth Ave.

CARAVAN GALLERY REPRESENTATIONAL EXHIBITION. Nov. 7-27. Media: oil, watercolor and pastel in representational modes. Jury. Prizes. Entries due Nov. 2. Write Caravan Gallery, 132 E. 65th St.

KICKERBOCKER ARTISTS 7TH ANNUAL EXHIBITION. Feb. 28-Mar. 13. National Arts Club. Media: oil, watercolor, casein, graphic and sculpture. Entry fee \$5. Prizes. Entries due Feb. 24. Write May Heiloma, 1915 Morris Ave., Bronx 53.

NEW YORK CITY CENTER GALLERY GROUP EXHIBITION. December. Media: oil. Jury. Entries due Nov. 20. Write Ruth Yates, 58 West 57th Street.

Philadelphia, Pennsylvania

PENNSYLVANIA ACADEMY OF THE FINE ARTS 140TH EXHIBITION OF AMERICAN PAINTING AND SCULPTURE. Jan. 24-Feb. 28. Jury. Prizes. Entry blanks and entries due Dec. 31. Write Pennsylvania Academy, Broad and Cherry Streets.

Portland, Maine

3RD ANNUAL PRINT EXHIBITION. Jan. 3-24. L.D.M. Sweet Memorial Art Museum. Media: all print. Entry fee \$2. Jury. Prizes. Write Bernice Breck, 111 High Street.

4TH ANNUAL EXHIBITION. Feb. 28-Mar. 28. L.D.M. Sweet Memorial Art Museum. Media: oil, watercolor and pastel. Entry fee \$3. Jury. Write Bernice Breck, 111 High Street.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION DECEMBER EXHIBITION. Dec. 6-30. Media: oil and watercolor. Entry fee \$3 dues; \$2.50 handling charge. Jury. Prizes. Entry blanks due Nov. 25. Entries due Nov. 28. Write St. Augustine Art Association, P.O. Box 444.

Sarasota, Florida

SARASOTA ART ASSOCIATION 4TH NATIONAL WATERCOLOR ANNUAL. Jan. 10-30. Jury. Prizes. Entry blanks and entries due Dec. 29. Write National, P.O. Box 1907.

Seattle, Washington

NORTHWEST PRINTMAKERS 26TH INTERNATIONAL EXHIBITION. Mar. 11-Apr. 4. Media: all print except monotype. Entry fee \$2. Jury. Purchase prizes. Entry cards and entries due Feb. 15. Write Clarence Harris, 316 N. 73rd.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 5TH ANNUAL EXHIBITION. Mar. 7-Apr. 4. For artists working in tradition or academic manners. Media: oil, watercolor and print. Entry fee \$3 for non-members. Jury. Prizes. Entry blanks and entries due Feb. 28. Write Mrs. Mary L. Koefe, Academic Artists Association, P.O. Box 1709.

SPRINGFIELD ART LEAGUE 35TH ANNUAL JURY SHOW. Mar. 7-28. Media: oil, watercolor, casein, pastel, gouache, print, drawing and sculpture. Entry fee \$4. Jury. Prizes. Entries due Feb. 24. Write Springfield Art League.

Regional

Decatur, Illinois

CENTRAL ILLINOIS ARTISTS 10TH ANNUAL EXHIBITION. Jan. 17-Feb. 14. Decatur Illinois Art Center. Open to Illinois artists living within a 150-mile radius of Decatur. Media: oil, watercolor and sculpture. Jury. Prizes. Entries due Dec. 16. Write Jarold Talbot, Dir., Decatur Art Center.

East Orange, New Jersey

ART CENTRE OF THE ORANGES 3RD ANNUAL STATE EXHIBITION. Mar. 7-20. Open to New Jersey artists. Media: oil and watercolor. Entry fee \$3. Jury. Prizes. Entry blanks due Feb. 17. Entries due Feb. 21. Write Lillian W. Althofen, 116 Prospect Street.

Hartford, Connecticut

CONNECTICUT WATERCOLOR SOCIETY 16TH ANNUAL EXHIBITION. Dec. 5-Jan. 3. Wadsworth Atheneum. Open to full or part-time residents of Connecticut. Media: watercolor and gouache. Entry fee for non-members \$3. Jury. Prizes. Entry blanks and entries due Nov. 27. Write Frances Schaffer, 34 Kenyon Street.

Lincoln, Massachusetts

WINTER WATERCOLOR EXHIBITION. Dec. 13-Jan. 31. Open to artists residing in New England at least 6 months a year. Media: transparent watercolor priced at not more than \$125. Entry fee \$2. Entries due Nov. 22. Write de Cordova Museum, Park and Museum Streets.

Philadelphia, Pennsylvania

CREATIVE GALLERIES GET ACQUAINTED SHOW. November. Open to artists of Philadelphia and vicinity. All media. Entry fee \$2. Jury. Entry blanks due Nov. 9. Write Creative Galleries, 1903 Chestnut Street.

Pittsburgh, Pennsylvania

METROPOLITAN PITTSBURGH'S EDUCATIONAL T.V. STATION WQED EXHIBITION. Feb. 1-Apr. 30. Open to all artists receiving test signals from WQED in Jan. Media: oil, watercolor, drawing and print. Jury. Prizes. Write Anita Morgenstern, Station WQED, 5th and Bellefield Avenues.

San Antonio, Texas

TEXAS STATE CERAMIC & TEXTILE EXHIBITION. Nov. 15-29. Open to present and former craftsmen of Texas. Media: clay, fiber, metal, and jewelry. Entry fee \$3. Jury. Prizes. Entry blanks and entries due Oct. 30. Write Craft Guild of San Antonio, Witte Memorial Museum, Breckenridge Park.

Seattle, Washington

NORTHWEST PRINTMAKERS 4TH REGIONAL PRINT EXHIBITION. Nov. 18-Dec. 13. Henry

Gallery. Open to printmakers of Washington, Oregon, Idaho, Montana and Wyoming. Media: all print except monotype. Entry fee \$1. Jury. Prizes. Entry blanks and entries due Nov. 13. Write Clarence D. Harris, Jr., 316 North 73rd Street.

Youngstown, Ohio

BUTLER ART INSTITUTE 6TH ANNUAL CERAMIC SHOW. Jan. 1-31. Open to present or former residents of Ohio. Entry fee. Jury. Prizes. Entries due Dec. 15. Write Sec'y., Butler Art Institute.

Scholarships

INSTITUTO ALLENDE SCHOLARSHIP. One scholarship covering a full scholastic year (Jan. 1-Dec. 1) including room, board and tuition; 10 additional scholarships covering tuition only. Applicants must submit photos of recent work, summary of training, and letters from former teachers by Dec. 1. Write Instituto Allende, San Miguel de Allende, Gto. Mexico.

ROME PRIZE FELLOWSHIPS. American Academy in Rome fellowships for work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Applications due Jan. 1. Write Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

BEAUX-ARTS INSTITUTE OF DESIGN LLOYD WARREN SCHOLARSHIP. Open to any United States citizen under 30 July 1, 1954, who holds a degree in architecture or is scheduled to receive one, or who has the equivalent. Stipend of \$5,000 awarded on basis of solution of architectural problem. Applications must be filed by Feb. 1. Write Beaux-Arts Institute of Design, 115 East 40th Street, New York 16, New York.

Competitions

PLAYGROUND EQUIPMENT COMPETITION: Co-sponsored by the Museum of Modern Art and Parents Magazine. Prizes totaling \$2,000 plus royalties for designs of sculptural playground fixtures. Entries should be adaptable for parks, housing developments and school playgrounds. Entries due January 15. Write Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

HOUSTON WORLD'S FAIR SYMBOL CONTEST: Open to all citizens of United Nations countries. Purpose of the competition is to select a symbol suitable for two- and three-dimensional reproduction for the 1956 World's Fair. Sketches should not be less than 8" x 10" or more than 11" x 14". Models should not exceed 16" in height and 12" on each side. Entries must be postmarked not later than Nov. 21. Award: \$2,000 cash plus paid trip to Houston for opening of the Fair. Write Houston World's Fair, Inc., 1401 Melrose Building, Houston, Texas.

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Coast-to-Coast Notes

[continued from page 32]

detail sketches in pencil and conte crayon to finished compositions in pen and ink, colored crayons, charcoal, ink and watercolor washes.

San Diego, California: The "Smith College Collects" exhibition of 27 contemporary pictures, 18 of which are by Americans, will be shown at the Fine Arts Gallery in San Diego, California, between November 7 and 28. Works by Herbert Bayer, Hyman Bloom, Robert Motherwell, Theodoros Stamos and Franklin C. Watkins are included in the show. Following the San Diego showing, the exhibition will travel to the Pasadena Art Institute (Dec. 1-31), Stanford University (Jan. 12-31), Portland Museum (Feb. 5-Mar. 7), Tacoma Art League (Mar. 12-Apr. 14), University of Washington, Seattle (Apr. 11-May 2) and in June to the Saginaw (Mich.) Museum.

Hartford, Connecticut: Two Connecticut sculptors with international reputations—Alexander Calder and Naum Gabo—are showing their work through November 28 at the Wadsworth Atheneum. Among the 15 kinetic constructions and nine paintings that Gabo will exhibit is a circular picture, titled *Blue Construction in Space*, designed to invite a visual experience that moves in a clockwise manner. Calder's exhibits will include 31 mobiles of the past 10 years and a number of recent drawings.

Cincinnati, Ohio: A "Selection of American Paintings" of the past 50 years, made by Peggy Frank Crawford for the Cincinnati Art Museum, will be shown through November 10 at the Cincinnati Art Museum. Painters whom she selected include Byron Browne, Paul Burlin, Arthur B. Carles, Ralston Crawford, Charles Demuth, Lyonel Feininger, Balcomb Greene, Charles Howard and Niles Spencer.

Los Angeles, California: To stimulate local art and art collecting, the Los Angeles county museum has inaugurated an art rental gallery to make available to the public the works of artists who have in the past five years participated in the annual "Artists of Los Angeles and Vicinity" exhibitions. Rental fees will range from two to five per cent of valuation, and all fees will go to the artist, either as a rent or as part of the purchase price. The new project is sponsored by the recently formed Junior Art Council connected with the museum.

57th Street

[continued from page 27]

work. The illustrations for children's books display both accomplished craftsmanship and imagination, so that these paintings have irresistible appeal both for adults and children. They seem to wave a magical wand over the world, transforming it into new, enchanting guises. *Football, Locomotives, a King's Progress* all are equally engaging fantasies.

The firm has donated five designs, showing children at play in five areas of the world, as greeting cards for Christmas, for the benefit of the United Nations International Emergency Fund. (A.A.A., Nov. 2-21.)—M. B.

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Art Digest

Calendar of Exhibitions

AKRON, OHIO
Institute To Dec. 1: Sutherland; Moore.

ALBION, MICH.
College To Nov. 22: B. Shahn.

ATHENS, GA.
Museum To Nov. 20: New England Prints.

ATLANTA, GA.
Art. Assoc. To Nov. 22: Print Masters.

BALTIMORE, MD.
Museum To Nov. 22: E. Hutzler Memorial; To Nov. 30: 7 Pts. of Israel.

BELLEAIR, FLA.
Fla. Gulf Coast Center To Nov. 20: Segy Coll. African Art.

BEVERLY HILLS, CAL.
Frank Perls To Nov. 21: A. Maillol.

BIRMINGHAM, ALA.
Museum To Nov. 13: M. Hartley; Art Assoc. Non Jury Show.

BOSTON, MASS.
Brown To Nov. 21: H. Gibbs. Childs Nov.: Old & Modern. Deak & Richards To Nov. 14: E. O'Hara. Institute To Nov. 10: Hailmark Awards; Nov. 19-Dec. 30: Dec. 30: Design For Christmas. Mirski Nov. 2-28: Filipowski. Museum Nov. 15-Dec. 15: Japanese Pig. & Sculpt. Shore Studio To Nov. 21: L. Bruckman. Vose To Nov. 7: H. Rotenberg; Nov.: Amer. Masters of 50 Years Ago.

CHICAGO, ILL.
Arts Club Nov. 4-Dec. 1: L. MacIver; A. Giacometti. Franklin Nov.: Surrealism. Holmes To Nov. 14: C. Larson. Institute Nov. 15th C. German Pts.; To Nov. 27: H. W. Sachs; Nov. 12-Dec. 13: Chicago Artists Ass'n. Lawson Nov. 13-Dec. 6: R. Weisonborn. Main St. To Nov. 26: H. Erni. Nelson To Nov. 16: J. & E. Woolley. Newman Brown To Nov. 14: K. Priebe. Oeschlaeger To Nov. 7: R. Penn; Nov. 8-Jan. 1: Cont. Amer. Pigs. Peacock, Inc. To Nov. 12: E. S. Stevenson. Riccardo Nov.: A. Angarola. Ryan Nov.: C. Bentley. Walton Walk To Nov. 30: R. Han. Wells Center Nov.: M. Hoff.

CLEVELAND, OHIO
Art Colony Nov. 8-22: R. & K. Woods; B. J. Henderson. Museum Nov. 4-Dec. 31: C. Burchfield; Nov. 10-Dec. 13: Orozco Memorial.

COLORADO SPRINGS, COLO.
Arts Center To Nov. 15: Saints & Kachinas; To Nov. 22: Cont. Drugs; To Nov. 30: M. Chenoventh.

COLUMBIA, S. C.
Museum To Nov. 30: A. Weschler, Sculpt.; C. Guignard.

CINCINNATI, OHIO
Taft Museum To Nov. 15: E. Behrens.

DAVENPORT, IOWA
Gallery To Nov. 29: S. Spaeth; Quad-City Ann'l.

DAYTON, OHIO
Institute To Dec. 6: Dayton Artists Ann'l; To Dec. 27: Print Ann'l.

DES MOINES, IOWA
Art Center Nov.: J. House; N. Delavan; Nov. 10-Dec. 10: Cal. Wcol. Soc.

DETROIT, MICH.
Institute To Nov. 29: Diogenes with a Camera; Nov. 17-Dec. 13: Mich. Artists.

FORT WAYNE, IND.
Museum To Nov. 15: A. Yunkers.

GAINESVILLE, FLA.
Univ. Gallery Nov.: L. Quanchi.

HARTFORD, CONN.
Atheneum To Nov. 29: Calder, Gabo.

HOUSTON, TEX.
Cont. Arts Museum To Dec. 6: Use of Art. Museum To Nov. 21: Sculpture; To Nov. 28: Texas Pig. & Sculpt. Ann'l.

INDIANAPOLIS, IND.
John Herron Inst. To Nov. 29: Whistler Pts.; Mod. Sculpt.

LONG BEACH, CAL.
Art Center To Dec. 6: Cal. Wcol. Soc. National.

LOS ANGELES, CAL.
Art Assoc. Nov.: Cont. Art. Cowie Nov.: Amer. Pigs. Hatfield Nov.: Fr. & Amer. Kantor Nov.: Cont. Amer. Landau Nov.: Cont. Amer. Lynch Nov.: L. Kester. Museum Nov. 9-29: Fracon Prints.

LOUISVILLE, KY.
Speed Museum To Nov. 30: Design From Britain.

MILWAUKEE, WISC.
Institute To Nov. 29: Wisc. Designer-Craftsmen; Milw. Printmakers.

MILW. DOWNER COLLEGE, NOV.: D. Lutz.

MINNEAPOLIS, MINN.
Institute To Nov. 15: Minn.-St. Paul Ann'l; Nov. 8-Dec. 6: B. Shahn. Walker Center To Nov. 15: G. Marcks; To Nov. 22: Picasso; To Nov. 27: B. Benn. Public Library To Nov. 30: Assoc. Artists of N. Y.

NEW ORLEANS, LA.
Dorodo Museum To Jan. 10: La. Purchase-5 Centuries of Fr. Pigs.

NORWALK, CONN.
Silvermine Guild: To Nov. 14: R. Arthur.

OMAHA, NEBR.
Joelyn Museum To Nov. 29: Art of Spanish S.W.; Nov. 10-Dec. 26: New Mex. Artists.

PASADENA, CAL.
Institute To Nov. 16: San Gabriel Valley Ann'l; Nov. 20-Dec. 20: H. Lundberg.

PHILADELPHIA, PA.
Academy To Nov. 22: Wcol. & Pts. Ann'l; J. Greenberg, Sculpt. Alliance To Nov. 18: Everyman's Feature; To Nov. 22: C. Fahrney. Creative Nov.: Cont. Art. De Baux Nov.: Fr. & Amer. Donovan Nov. 9-30: E. Kapustin. Dublin To Nov. 10: K. Noland. Hendler Nov.: F. Kline. Lush Nov.: Cont. Pigs. Museum To Nov. 29: Whistler Prints; To Dec. 5: "Before Columbus." Schurz Foundation Nov.: F. Jan-schka.

PITTSBURGH, PA.
Arts & Crafts Center To Nov. 17: M. Kelly; J. Tolkach, Sculpt. Carnegie To Apr. 15: Arms & Armor.

PORTLAND, ME.
Sweet Museum To Nov. 30: Hamilton E. Field Coll.

PORTLAND, ORE.
Museum To Nov. 22: Oregon Sculptors; Nov. 9-29: Harnett and His School.

READING, PA.
Museum To Nov. 29: Regional Annual.

RICHMOND, VA.
Museum To Nov. 22: Cone Coll.

ROCHESTER, N. Y.
Memorial Gallery "The Erie Canal: Thruway of Yesterday."

ST. LOUIS, MO.
Museum To Dec. 1: Van Gogh; Prints.

SAN ANTONIO, TEX.
Witte Museum To Nov. 29: State Crafts; Nat'l Serigraph Soc.

SAN DIEGO, CAL.
Gallery To Nov. 28: "Smith College Collects."

SAN FRANCISCO, CAL.
Area Arts To Nov. 27: T. Wolff. Cal. Palace Nov.: Treas. Tradition & Style. Gump's To Nov. 23: E. L. Packard; D. Mendelovitz.

Museum To Nov. 15: S.F. Art Assoc. Wcol. Ann'l; Mexican Pts.

SANTA BARBARA, CAL.
Museum Nov.: Cont. Drugs; To Nov. 16: J. Zajac; To Nov. 15: C. Paima.

SEATTLE, WASH.
Museum Nov. 12-Dec. 6: D. Lutz; E. Eving.

SIOUX CITY, IOWA
Art Center Nov.: Iowa Wcol. Ann'l.

SPRINGFIELD, MASS.
Smith Museum To Nov. 29: Art League Ann'l.

TOPEKA, KANS.
Mylvane Art Center Nov.: Phila. Internat'l Wcol. Ann'l.

UTICA, N. Y.
Munson-Williams-Proctor To Nov. 29: "Formal Organization in Modern Painting."

WASHINGTON, D. C.
Corcoran To Nov. 9: Printmaker's America.

National Nov. 8-Dec. 6: Cont. Amer. Indian Pigs.

Wash. Univ. No. 5-30: Agnes Stone.

Whyte Gallery Nov.: Cont. Pigs.

WILMINGTON, DEL.
Art Center To Nov. 25: Stroni; Marini.

WORCESTER, MASS.
Museum To Nov. 25: Mod. Etchings; Nov. 15-Jan. 3: C. Hassam.

YOUNGSTOWN, OHIO
Butler Institute Nov.: Area Artists Ann'l.

New York City

MUSEUMS

Brooklyn (Eastern Pkwy) To Nov. 15: S. Shahn; N. Hauser; To Jan. 3: Designer Craftsmen U.S.A.; To Jan. 4: Mod. Europ. Prints.

City of N. Y. (5th at 103) Distinguished Theatre Gadgets.

Guggenheim (5th at 89) Frank Lloyd Wright, Sixty Years of Living Architecture.

Jewish (5th at 92) To Nov. 15: Moritz Oppenheim; Nov.: Max Band. Metropolitan (5th at 82) To Jan. 3: Art & Anatomy.

Modern (11W53) To Nov. 15: Villon; To Nov. 22: State Dept. Architecture; To Jan. 3: Leger; John Marin Memorial.

Morgan Library (29E36) To Jan. 1: The Italian Manuscript.

Natural History (Cent. Fr. W. at 79) Nov.: From Galileo to Palomar; Nov. 10-Dec. 6: N. Y. Public Schools Art Work.

N. Y. Historical Society (Cent. Pk. W. at 77) From Nov. 4: Winter-time in Old New York.

Riverside (310 Riv. Dr. at 103) Nov. 8-29: League of Present Day Artists.

Whitney (10W8) To Dec. 6: 1953 Annual, Cont. Amer. Pig.

GALLERIES

A.A.A. (711 5th) To Nov. 14: J. Jones; Levitt-Him.

A.C.A. (63E57) Nov. 9-28: H. Sternberg.

Alan (32E65) To Nov. 21: J. Levine.

Argent (67E59) Nov. 9-28: F. Coll. Artisans (32W58) To Nov. 24: Wcol. Group.

Artist (851 Lex. at 64) To Nov. 12: R. Hageman; Nov. 14-Dec. 3: A. Tieger.

A.S.L. (215W57) Nov. 2-30: Photographs of Influential Artists of the Past 100 Years.

Babcock (38E57) Nov. 2-21: H. Maril.

Barbizon, Little (63 & Lex.) Nov.: D. Stewart.

Barzansky (664 Mad. at 61) Nov. 9-21: C. Green.

Borgenicht (61 E 57) Nov. 2-21: P. eterdi; To Nov. 21: Color Print Ser.

Butler (126E57) Nov. 2-15: C. Lorillard Wolfe Cub.

Cadby-Birch (21E63) Nov. 9-Dec. 12: G. Bouche.

Caravan (132E65) Nov. 7-27: Open Skyon.

Cariebach (937 3rd) Nov.: Pre-Columbian Art.

Castairs (11E57) Nov. 2-28: Cent. Fr.

Chapelier (48E57) Nov. 3-14: F. V. Kugler.

Coeval (100W56) Nov. 2-28: Amer. Artists.

Circle & Square (16W58) To Nov. 15: G. Chaisac; African Art.

City Center (131W55) Nov.: Cont. Pigs.

Contemporary Arts (106E57) Nov. 2-20: S. Tvardovics.

Coronet (106E60) Nov.: Cont. Fr. Artists.

Creative (108W56) Nov. 7-20: Frankl; Sella; Fullo, DeVrient.

Crespi (205E58) To Nov. 18: M. Thorne.

Davis (231E60) Nov. 2-21: Shik-men.

Downtown (32E51) To Nov. 14: Kunyoshi.

Durlacher (11E57) To Nov. 14: F. Bacon.

Duven (18E79) Nov.: Old Masters.

Eggleston (161W57) Nov. 2-14: H. Davis.

Eight St. (33W8) Nov. 2-15: Gotham Pts.

Feigl (601 Mad.) Nov.: Group.

Ferargil (19E55) Contact F. N. Price.

Fine Arts Assoc. (41E57) To Nov. 21: Fr. Art—1900.

Fried (6E65) Nov.: Morgan Russell Memorial.

Friedman (20E49) Nov.: O. Herman.

Gallery East (7 Ave. A) Nov. 11-Dec. 2: 3-Man Show.

Galerie Moderne (49W53) To Nov. 13: W. Roth.

Galerie St. Etienne (46W57) Nov. 4-28: J. Scharl.

Ganso (125E57) Nov. 2-21: H. Mandel.

Grand Central (15 Vand.) Nov. 3-21: G. Grant; Nov. 5: Founders 31st Annual Drawing.

Grand Central Moderns (130E56) To Nov. 14: L. Dodd.

Hacker (24W58) Nov. 2-28: R. Newell.

Hansa (70E12) To Nov. 9: W. Kahn; Nov. 10-23: B. Forst.

Hartert (22E58) To Nov. 14: E. Larson.

Heller (63E57) Nov. 9-21: F. Serger.

Hewitt (18E69) Nov. 9-28: D. Maloney.

Hugo (26E55) To Nov. 7: J. Foors; Nov. 9-28: M. Arrivabene.

Jackson (32E66) To Nov. 14: A. Tapias.

Jacobi (46W52) To Nov. 14: J. Scharl.

Janis (15E57) Nov. 2-Dec. 5: 50 Years of Mondrian.

Karlis (35E60) Nov.: Amer. Pigs.

Kaufmann (Lex. at 92) To Nov. 15: Hirsch, Fite, Schanker.

Kennedy (785 5th at 50) To Nov. 30: F. Jacques.

Knoedler (14E57) To Nov. 14: A. Wyeth.

Kootz (600 Mad. at 58) To Nov. 14: D. Hare, Sculpt.

Korman (835 Mad.) Nov. 3-21: Casarella.

Kotler (108E57) To Nov. 14: Group.

Kraushaar (32E57) To Nov. 7: E. P. Jones; Nov. 9-28: K. Evert.

Levitt (35E49) Nov.: Group.

Little Studio (680 Mad.) Nov.: Group.

Matisee (41E57) To Nov. 14: "Selections, 1953."

Matrix (26 St. Marks Pl.) To Nov. 14: S. Zimmerman.

Midtown (17E57) To Nov. 7: Varga; Nov. 10-28: Z. Sepeshy.

Milch (55E57) To Nov. 14: D. B. Moring.

Nat'l Arts Club (15 Gram. Pk.) To Nov. 15: Amer. Artists Professional League.

New Art Circle (41E57) Nov.: Group.

New (601 Mad.) To Nov. 14: Villon, Graphics.

Newhouse (15E57) Nov.: Old Masters.

Niveau (962 Mad. at 76) Fr. Pigs.

Parsons (15E57) To Nov. 14: A. Kent, Sculpt.; E. Box.

Passedoit (121E57) Nov. 2-21: M. Davidson.

Pen & Brush Sale; Nov. 8-Dec. 2: Otis.

Perdama (110E57) To Nov. 13: E. Keiffer; J. Soeder.

Peridot (820 Mad.) To Nov. 14: Group.

Perls (32E58) Nov. 2-Dec. 5: Sou-tine.

Portraits, Inc. (136E57) Nov. 3-14: W. F. Draper.

Rehn (683 5th) Nov. 2-21: M. Kantor.

Rienzi (107 MacDougal) Cont. Groups.

Roko (51 Grnwch Ave.) To Nov. 11: W. Gambini.

Rosenberg (20E79) To Nov. 14: 191A, 20th C. Fr.

Rosenthal (B'way at 13) To Nov. 13: American Group.

Saldenberg (10E77) To Nov. 21: Leger.

Salpeter (42E57) To Nov. 7: S. Farber; Nov. 16-Dec. 5: J. Kaplan.

Schaefer, B. (32E57) To Nov. 7: G. Stokowska; Nov. 9-Dec. 5: Cronbach, Sandow, Struppeck-Sculp.

Sculpture Center (167E69) Nov. 2-20: Women Welders.

Segy (709 Lex. at 57) To Nov. 14: Magic & Religion in African Sculp.

Serigraph (38W57) To Nov. 9: Artists' Choice; Nov. 10-Jan. 9: Christmas Show.

Stable (924 7th at 58) Nov. 2-21: H. Crehan.

Talents-Unlimited (61 Grove) To Nov. 14: J. Fohr.

Tanager (90E10) To Nov. 20: Elise Asher.

The Contemporaries (959 Mad. at 75) To Nov. 15: Graphic Originals.

Tibor De Nagy (206E53) To Nov. 14: J. Grillo.

Town (26W8) To Nov. 7: German Expressionism.

Town Hall Club (123W43) To Nov. 30: Nat'l Soc. Pts. in Casein.

Valentin (32E57) To Nov. 21: M. Marini.

Van Diemen-Lillienfeld (21E57) To Nov. 14: B. Cramer.

Village Art Center (44W11) To Nov. 16: Ceramics.

Viviano (42E57) Nov. 2-28: B. Rosenthal.

Wellons (70E56) To Nov. 14: C. Aument.

Weyhe (794 Lex. at 61) To Nov. 12: Biel.

Wildenstein (19E64) Nov. 10-28: Sir Alfred J. Munnings.

Willard (23W56) To Nov. 14: L. Mullican.

Wittenborn (38E57) To Nov. 9-23: Meistermann.

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